

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 14, 1960

Mr. Louis Rudolph
3601 Greenway
Baltimore 18, Maryland

Dear Mr. Rudolph:

Please forgive me for not having communicated with you long before. What with the two months summer closing followed by an extensive remodeling job, I did not go back into "active service" until very recently.

Now I can report to you that we have some superb small Weber oils which I think should be of special interest to you in relation to the exchange you wish to make. I have withheld showing these to anyone until you have an opportunity to make the first choice. It would be more desirable, of course, if Mrs. Rudolph could accompany you so that a decision could be made.

I look forward to seeing you.

Sincerely,

EGH:mc

November 13, 1961

The Downtown Gallery
82 East 51st Street
New York 22, New York

Gentlemen:

I was most interested in your folder announcing the exhibit of Ben Shahn during the period of October 10 to November 4, 1961. Although I was not able to come East for the event, I would appreciate it if you would inform me as to the prices on the following:

Item. 2. "We Did Not Know What Happened to Us."	72 x 48"	Tempera	NFS Sold
Item. 7. "Kuboyama."	25 x 40"	Ink	Sold
Item. 10. "A Score of White Pigeons."	30 x 48"	Tempera	Sold
Item. 12. "Fleet Owner."	4½ x 6"	Ink	\$350
(*) Item. 19. "Beast of the Atoll."	10 x 8"	Ink	Sold

Smaller 650

I am enclosing a self-addressed stamped envelope for your reply.

Very truly yours,

Robert S. Scott
Robert S. Scott

3360 Barham Boulevard
Los Angeles 28, California

November 14, 1961

Mr. Warren M. Robbins
Bureau of Educational and Cultural Affairs
Department of State
Washington, D. C.

Dear Warren:

The enclosed copy of my letter addressed to Secretary
Coombs is self-explanatory.

As soon as Bart Hayes makes his final selection - and
he insisted on seeing the actual works of art rather
than photographs - I will be free to send anything I
choose or what we jointly chose to Washington since the
Corcoran will not need the material until shortly be-
fore the building will have been completed.

The merry-go-round on which I roost has been going at
such a rapid pace that I am way behind in everything
and am just about ready to collapse from sheer fatigue.
However this will be my first project and I will follow
all the instructions listed in your letter of October
31st.

And so, my very best regards to you.

Sincerely yours,

BCH:gs
enclosure

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 1, 1961

The Downtown Gallery
32 E. 51st St.
New York, NY

Gentlemen:

Please send me the program or
catalog on Ben Shahn's exhibit - I
am extremely interested in his
work. I am enclosing postage for
you to use. Thank you

Mrs. Jay B. Hanselmann
624 Elm Avenue
East Wagon, Indiana

TPOL ✓ 190

Sent 11/8/61

November 9, 1961

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Bart:

Thank you for your letter.

The 15th will be fine and I have just marked that on my calendar. A number of the objects are traveling in exhibitions both here and abroad, but the large bulk of the material is here and in the warehouse. Would it be more convenient for you if I had the paintings now at the warehouse brought to these premises?

The idea is to make this a "one-shot" affair. The objects don't have to be delivered for a year or more, but the deed of gift is to be inclusive at this time.

Unfortunately I will enjoy no tax benefit whatsoever since gift deductions are based on income. My previous commitments for scholarships, etc. take care of this completely, to say nothing of the individual gifts made to regulation charity or to art institutions. Thus this is an added reason to make this an immediate outright gift with life use for some specific items.

Sincerely yours,

EOH:gs

Gratia B

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 50 years after the date of sale.

November 14, 1961

Mr. Nathaniel Saltonstall
53 State Street
Boston 9, Massachusetts

Dear Nat:

No doubt you have heard of the deluge we were subjected to during the Ben Shahn exhibition when the attendance broke all records. I just plain collapsed, which explains the delay in answering your letter.

Finally I looked at the very handsome Kuniyoshi and certainly would like to keep it and have it available for a client at some future time. If you would prefer waiting and working on a commission basis you might net more than I am offering you at this time. What I had in mind was doubling your purchase price which according to our records was \$1,000. Evidently I broke down and gave you a discount at the time. Thus I am prepared to send you a check for \$2,160 at once, or will try to get a top figure of \$3,500 less the 25% commission. Use your judgment and let me know your wishes in the matter.

I get occasional word of you from Roland Pease who also complains about the fact that you do not get to New York as often as you did previously. I do so want to see you. Do let me know when you plan to be here.

Fondly,

EDH:ga

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTS

October 31, 1961

Dear Edith:

How much of a hurry is there in making a selection for the Corcoran? I shall be in town this coming Friday afternoon, but with very little time to spare. I hope to be down again on Wednesday, the 15th. Would that be a good time to look things over in a preliminary way?

Yours,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

bhh/t

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

PFA139 MC249

O HVA033 PD HV CHICAGO ILL 7 100P CST

MRS EDITH HALPERT

32 EAST 51 ST NYK

FIND WEEKEND REARRANGED SCHEDULED TO CLEAR FEBRUARY FOR SHAHN EXHIBITION IF AVAILABLE. WOULD BE GRATEFUL FOR REPLY BY WIRE COLLECT IF AVAILABLE COULD WE HEAR IF WORK IS FRAMED OR MATTED. WE WILL CONFIRM BY LETTER

FRANCES BIESEL RENAISSANCE SOCIETY UNIVERSITY OF CHICAGO

Charlotte VT.
Nov, 1961

Dear Edith Halpert

When I last talked with you my position was a bit betwixt and between. I now am in a more independent position. I have left Sculpture Center and with drawn all my pieces. As I am and have for a long time been fond of Dorothea Dunsen I am glad that all this was with friendship and no bitterness.

I am barn storming the things around, believing it better for them to be seen than to be sitting in my shop. They are at present in Rochester with Boston as a probable next stop.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GERMAISE, FREITAG & ALTMAN

ATTORNEYS AT LAW
217 BROADWAY
NEW YORK 7, N. Y.

IRWIN L. GERMAISE
B. BRUCE FREITAG, III
MELVYN ALTMAN

HERBERT WOLFF
SAUL HORINO
BERNARD B. POLAK
JAMES P. DUGAN*
BARRY SILVERMAN**
MARK J. GOLD
ALAN E. KAYTON
JOSEPH A. ROSENZWEIG

*MEMBER NEW YORK AND NEW JERSEY BARS
**MEMBER NEW YORK AND FLORIDA BARS

WORTH 4-5180
CABLE ADDRESS "GERFALT"

November 6, 1961

Mrs. Halpert
c/o The Downtown Gallery
32 East 51st Street
New York, New York

Re: Irwin Nydick, M. D. v. Charles Sheeler
Amount Due: \$240.00

Dear Mrs. Halpert:

Enclosed herewith is a copy of the letter sent to Mr. Charles Sheeler this date.

We have been very patient in this matter, but if the amount is not paid within ten (10) days, a summons will be issued against Mr. Sheeler.

Yours very truly,

GERMAISE, FREITAG & ALTMAN

By:

Joseph A. Rosenzweig
Joseph A. Rosenzweig

Enclosure:
As above

JAR:ab

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ART DEALERS ASSOCIATION - INC

978 Madison Avenue, New York 21, N.Y. • Rhineland 4-8775

October 30, 1961

MEMORANDUM

**TO: CHARTER MEMBERS AND PROSPECTIVE CHARTER MEMBERS
OF ART DEALERS ASSOCIATION, INC.**

FROM: YOUR VOLUNTEER BOARD OF DIRECTORS:-

Grace Borgenicht Brandt - Leo Castelli - André Emmerich
Edith Gregor Halpert - Dan Rhodes Johnson
Eleanore B. Saidenberg - Robert Samuels, Jr.

We have volunteered to serve as your temporary Board of Directors during the launching period of our Association. Since we have not yet sufficiently prepared for the first annual meeting of members, we wish to advise you of progress by this memorandum.

The following from among the most respected galleries in New York City have each indicated their acceptance of an invitation to charter membership by lending our Association \$200 against the first year of dues when the amount will be fixed:

The Alan Gallery, Inc.
Grace Borgenicht Gallery
Leo Castelli Gallery
The Contemporaries Gallery
Cordier & Warren, Inc.
Peter H. Deitsch
Downtown Gallery
Ward Eggleston Galleries
André Emmerich Gallery
French & Co., Inc.
Rose Fried Gallery
Martha Jackson Gallery
Sidney Janis Gallery

Kraushaar Galleries
Pierre Matisse
Mayer Gallery
Midtown Galleries
E. & A. Milch, Inc.
Tibor de Nagy Art Gallery
The New Gallery
Betty Parsons Gallery
Saidenberg Gallery
Stable Gallery
Willard Gallery
Howard Wise Gallery

In due time we shall invite high level membership amongst galleries outside New York City.

We all realize that art dealers and galleries should support their Art Dealers Association for self-improvement, as other professional and business groups do: - Bar Associations, Medical Societies, Advertising Association, Public Relations Associations, Motion Picture Producers Association, and the like.

Volunteer Board of Directors, until 1st Annual Meeting: GRACE BORGENICHT BRANDT • LEO CASTELLI • ANDRÉ EMMERICH • EDITH GREGOR
HALPERT • DAN RHODES JOHNSON • ELEANORE B. SAIDENBERG • ROBERT SAMUELS, JR. *Executive Director:* CATHERINE C. REMENWAY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

The Members' Gallery
Members' Advisory Council

13th. November, 1961.

Dear Mr. Marin,

This is to confirm the list of works which you so kindly helped me select for the Members' Gallery of the Albright-Knox Art Gallery. The gallery truck will be in New York this week to pick up the items listed below.

Kuniyoshi	Casein	Bearded Man	\$550
Arthur Dove	W/C	North Shore of Lake	\$400
Rattner	Oil	Prairie Sky #7	\$1900
Demuth	W/C	Rothschild Lilies #2	\$900
Zorach	Bronze	Mother & Child 1955	\$850
Marsden Hartley	Oil	Flower	\$850
Ben Shahn	Litho.	Profile	\$50
	"	Lute & Molecules #1	\$175

American Folk Art selected by Mrs. Halpert

We have decided not to include the Stuart Davis and
Tseseng Yu-Ho.

Thank you for all your helpfulness and please give my regards to Mrs. Halpert. I shall look forward to seeing her at the gallery opening.

Yours truly,

Madelaine Clarkson

Mrs. Max B. E. Clarkson,
Chairman - New Acquisitions.

MC.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Nov. 24, 1961

Mrs. Harry Behr, Chairman Selection Committee
Vallesley College Art Loan Exhibition
124 East 85th Street
New York 21, N.Y.

Dear Mrs. Behr:

Regarding your letter to Mrs. Halpert of Oct. 24, Jack Levine's painting "King Saul" was photographed some years ago by Oliver Baker, negative #2884. Contact Mrs. Sylvia Baker at 25 Washington Square North New York 11, OR 4-4000.

The Ben Shahn "Four Frontiers", according to our records has never been photographed.

Do hope I have been of some help.

Sincerely yours

John Marin, Jr.

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

Nov. 9

Dear Mrs. Halpert,

Thank you for
helping us with this.

Sincerely,

Henry Geldzahler

November 1, 1961

Miss M. J. Scheifels
Brett, Wyckoff, Potter, Hamilton, Inc.
15 East 47th Street
New York 17, New York

Dear Miss Scheifels:

It gives me great pleasure to recommend Dr. and Mrs. Milton
Lurie Kramer who are negotiating for an apartment through
your firm.

I have known Dr. and Mrs. Kramer over a period of twenty-five
years and have had numerous business transactions with them,
all of a most satisfactory nature. I am sure that you will
find them most desirable tenants.

Sincerely yours,

ECH:gs

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



DEPARTMENT OF STATE
WASHINGTON

October 31, 1961

Dear Edith:

I enjoyed very much our visit last week and appreciate no end -- personally as well as officially -- your making all of these fine paintings available to us. A letter has already gone out to you, I believe, from Mr. Coombs expressing his thanks.

I do not wish to burden you with any paperwork, but assuming that you would be sending us a notification of which paintings will be shipped, their value, etc., may I ask that the letter be somewhat in the following form or include this phraseology:

"...the following paintings with individual valuation as listed:

"It is my understanding that the Department of State will provide insurance to cover above listed art works for the period _____ to _____ that they are to be in its possession and that the cost of transportation by the (transport company) from New York to Washington and return will be covered by you..."

On the basis of such a letter, the United States Government will then be able to go into action: the necessary authorization can be given and the funds obligated by our administrative office.

Please address the letter to Mr. Philip H. Coombs, Assistant Secretary of State for Educational and Cultural Affairs, Department of State, Washington 25, D. C. *(But send it in an envelope to me)*

If you wish me to look further into the matter of the invitation you received from Washington, I'll be happy to do so: please send the particulars.

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

November 8, 1961

Mrs. Malcolm Chase, Jr.
99 Power Street
Providence, Rhode Island

Dear Mrs. Chase:

At Mrs. Halpert's request, I am listing below the data on your Charles Demuth painting, "Yellow Pears". It has been in the following museum exhibitions:

California Palace of Legion of Honor, June 1948
University of Michigan Sept. 1948
University of Minnesota
Museum of Modern Art - Demuth Retrospective-
& Circuit to
Detroit Institute of Arts
University of Miami, Coral Gables
Winnipeg Art Gallery, Canada
Williams College
University of Delaware
Oberlin College Mar. 1950-1961
Downtown Gallery-New Acquisitions Sept. 1961

We hope this information is of interest to you.

Sincerely yours,

(Mrs.) Nathaly G. Baum

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

We have an
advice from you,
but no lithograph.

Very Truly yours

Mr. Thomas Harrison

258 Well Rd

Palm Beach

9461

Tha

November 13, 1961

Mr. Felix Landau
Landau Gallery
702 N. La Cienega
Los Angeles 46, California

Dear Mr. Landau:

Mrs. Halpert has received your letter of November 10 and asks me to write you right away that we will be glad to have works of art for the Christmas show by James Jarvaise, John Paul Jones, and Jack Zajac.

However - please do not send works by Clinton Adams or Norman Zassitt.

Sincerely yours,

Oratia Snider
Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

Thank you for your letter.

As you will note, we represent all the artists listed by you with the exception of Lyonel Feininger whose work is handled exclusively by the Willard Gallery.

Under separate cover we are sending you several photographs as suggestions for your consideration together with a price list and biographical notes. It would be preferable of course if someone from your organization could make a personal selection, but I will use my judgment in choosing peak examples by each of the artists listed. In the case of Charles Sheeler we have only one oil painting available as he has been incapacitated for several years and his work is completely sold out except for the last picture he produced, one which we have been holding for exhibition purposes.

If you would like to have any of the paintings sent to you for consideration please advise us accordingly.

Sincerely yours,

RH:gn

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 11, 1961

Boris Harski Art Gallery
166 Huntington Street
Boston, Mass.

Dear Mr. Harski:

Our records indicate that you have a silkscreen by Ben Shahn SUPER MARKET - black & white which was not returned with your shipment of July 6th. Last time you were in you mentioned that you had neglected to pack it and would check with your staff when you got back to Boston. May we please hear from you about the print?

We are now in the process of registering a claim with the Post Office for the Shahn A SONG OF DEER which you have never received. Our records show a shipment sent to you via Parcel Post on April 20th.

Hope things are well with you.

Sincerely yours,

Irene Gruber

lg

November 4, 1961

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

I am delighted that you are planning to be in New York and will certainly hold next Wednesday evening wide open for you.

The Ben Shahn exhibition which closes today has broken all attendance records and I am an utter wreck. So are all the other members of the staff. I have just arranged to spend a short weekend from Saturday evening through Sunday evening in a hotel housing old folks in the final stages of disintegration and hope that the peace and quiet and complete contrast together with the bracing air of Atlantic City will effect a metamorphosis in my physical state so that I can be chipper by the time you arrive.

In any event I look forward to seeing you.

As ever,

RGH:gs

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 4, 1961

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Bart:

You are a dear to concern yourself with the Corcoran affair.

I am sure that we can hold out until the 15th and I will arrange to have a complete set of photographs by that time and if you so desire can assemble the actual paintings in two groups, one at 51st Street and the other at the warehouse.

Because so many gifts have been offered by friends or dealers whom I have gently coerced I am very eager to get this settled so that the donors can be committed legally before the end of the year. Thus I hope that you can spend some time on the 15th and maybe on the 16th as well. Won't you please let me know your wishes in the matter? And again, many many thanks.

Sincerely yours,

BOH:gs

November 13, 1961

Miss Lucy Goldthwaite
34 West 10th Street
New York 11, New York

Dear Miss Goldthwaite:

Please forgive me for not having answered your letter sooner, but I have been deeply involved in several situations and have had little opportunity to check into the possibilities for an Anne Goldthwaite exhibition.

I would suggest, after studying the matter, that you communicate with one of the following:

Witch Galleries

Hirschl and Adler

Graham

All three of the galleries are most reliable and have been promoting artists prominent in the twenties and thirties. That I would suggest that you write to one or all of these for exhibition arrangements.

My best regards.

Sincerely yours,

EGH:ga

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

artist

November 3, 1961

Mr. Salvatore Meo
Egan Gallery
313 East 79th Street
New York 21, New York

Dear Mr. Meo:

Thank you for your note and invitation.

Unfortunately I have to leave town Saturday afternoon, and as you gathered on your previous visit to the gallery, the attendance during the Shahn exhibition made it utterly impossible for me to leave for a moment except for the occasion when I left town on urgent business. I deeply regret to have missed your show, but hope to get up to the Egan Gallery shortly after I return from the forthcoming trip. No doubt some of the paintings or collages will still be at your gallery - and perhaps we can arrange to meet as it will be very nice to see you again. Incidentally I was pleased to read the very favorable reviews.

Sincerely yours,

EDH:gs

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Route 4
Athens, Ohio

Dear Edith G. Halpert,

Today my paintings, which I forwarded to you, arrived by Railway Express, as I requested, and were in excellent condition. And I thank you for this. However, there was no letter in the carton, nor not mentioned in anyway that you even looked at them.

Perhaps then there is a letter to follow, this I do not know, for I would assume that a letter would arrive here much quicker than a large box. Am I to assume that you wish to make 'no comment'? If so, would you, at least, drop me a postal note, for I do not wish to keep looking forward to a letter which will never arrive.

In my letter, I expressed that I would like a comment from you, at least. I hope this follows through, most sincerely.

If I do not have a reply to this letter within a week, I will then know you have nothing to say. I do thank you for the care you showed in the shipment.

Sincerely,
Michael S. Myers

POLIER, MIDONICK & ZINSSER

ATTORNEYS AND COUNSELLORS AT LAW

60 EAST 42ND STREET

NEW YORK 17, N.Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER
STEPHEN WISE TULIN

MURRAY HILL 7 3077
CABLE: POLMIDARN NEW YORK

October 30, 1961

Mrs. Betty Parsons
Betty Parsons Gallery
15 East 57th Street
New York, New York

Re: Art Dealers Association, Inc.

Dear Mrs. Parsons:

Thank you so much for your check for \$200 which we have deposited in the account of Art Dealers Association, Inc. Your joining with us is welcomed by all of the directors.

Enclosed you will find a copy of the October 30, 1961, letter which the directors have decided to send to the present membership.

Edith and the rest of us will keep you advised of developments. We would all like to hear from you on any matter that you feel should have a priority, or as to which we can be of any assistance.

Sincerely yours,


MILLARD L. MIDONICK

MLM:1rm
Enclosure

cc: Grace Borgenicht Brandt
Leo Castelli
Andre Emmerich
✓ Edith Gregor Halpert
Dan Rhodes Johnson
Eleanore B. Saldenberg
Robert Samuels, Jr.

Catherine C. Hemenway
Executive Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

November 7, 1961

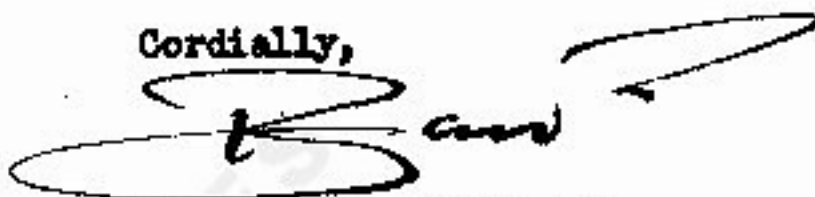
Dear Edith:

I gather from yours of the 4th that there is some pressure to get the Corcoran job done. Accordingly, I will plan to spend as long as I need on the 15th to do it. I am completely tied up with meetings on the 16th and have a lecture back here on the 17th, as well as a class on the 14th. See what I mean -- time is tight.

Possibly photographs would be a help, but I would much prefer to make selections from the originals.

Will this donation to the Corcoran be a "one-shot" affair? Or, if a good preliminary group are selected this month, is it likely that a wider range could be selected later on? I realize the tax interest, but perhaps that can be satisfied with a small selection now, see how it takes and then proceed on a larger scale later on. This is up to you, of course.

Cordially,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

bhh/t

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RECEIPT FOR DEPOSIT

Received of _____
the sum of _____

for the purchase of _____
the sum of _____
and the sum of _____

NOTICE

Possession of the objects listed on the face of this receipt is accepted by the Museum subject to the conditions following:

1. The Museum may require a written order of the owner or of his or her duly authorized agent or legal representative before it delivers or returns said objects.

In case of the death of the owner, his or her legal representative is requested to notify the Director of the Museum forthwith, giving full name and address in writing.

2. The Museum will not, and shall not be required to, carry any insurance against loss or destruction of or damage to such objects, or in other respects to exercise greater precautions for the care and safety of such objects than it exercises with respect to its own property of the same or similar nature.

3. The Museum will not grant permission to copy or photograph such objects without first securing the consent of the owner or of his or her duly authorized agent or legal representative.

4. The Museum will give the owner or his or her duly authorized agent or legal representative notice of not less than one month if it desires to return any such object to the owner and at the expiration of said period of one month such object, if not accepted by the owner or his or her duly authorized agent or legal representative, may be placed in storage at the owner's risk and expense.

5. In no event shall the Museum be liable for the destruction of, or damage or injury to, such objects caused by act of war, invasion, foreign enemies, civil commotions, riots, or any military or usurped power whatsoever.

The Museum is a Massachusetts corporation and its legal name is *Museum of Fine Arts*.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 2, 1961

Miss Victoria Schuck
Professor and Chairman,
125th Anniversary - Special Events
Mount Holyoke College
South Hadley, Massachusetts

Dear Miss Schuck:

Thank you for your very nice letter. I appreciate your kind comments in the last paragraph.

Of course we will be very happy to cooperate with you. Since there is so much time between now and your exhibition date perhaps it would be best if you could drop into the gallery again and look through the photograph book to make your own personal selection. You did not indicate how many examples you have in mind as O'Keeffe's representation, but in any event I am sure that we can help you obtain whatever paintings you desire.

It will be nice to see you, and/or to hear from you.

Sincerely yours,

EDH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

November 14, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith,

Many thanks for the delicious dinner and the good company. We would like very much to consider for purchase the following three oils -

10,000. "Anyside" 1961 by Stuart Davis
7500 "Movement in Red, Blue and Umber", 1950
by John Marin
4000 "Farm Still Life", 1950 by Abraham Rattner

We would like to have these three paintings here as soon as possible so they can be reviewed by the Purchase Committee and on December 4th voted on by the members of Friends of Art.

I will let you know their decision as soon as possible. Naturally we will pay for packing, shipping and insurance.

It was good seeing you again. My best to John.

As ever,

Edward

Edward H. Dwight
Director

EHD/tw

*Backwarth says no
they have not heard from
Mrs. Wright letter to Dwight.*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

S

SLOAN GALLERIES OF AMERICAN PAINTINGS

G

A

VALPARAISO UNIVERSITY

VALPARAISO, INDIANA

P

November 8, 1961

Downtown Galleries
32 East 51st Street
New York, N.Y.

Dear Sirs:

The directors of the Sloan Galleries have asked me to take steps toward making a major acquisition for our permanent collection. We are interested in the work of Georgia O'Keefe, -- especially her recent work -- Charles Sheeler, Charles Demuth, John Marin, or Lyonel Feininger. Do you handle the work of any of these artists? If you do, we would appreciate receiving information about what you have.

Enclosed find a brochure about our Galleries.

Thank you.

Sincerely,



Richard Brauer, curator

RB/bk

encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Print Council of America

527 Madison Avenue
Room 311
New York 22, New York
Phone: Plaza 5-3789

October 31, 1961

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Attention: Miss Gratia Snider, Secretary

Dear Miss Snider:

Following up our correspondence with you dated September 21, 1961, regarding Ben Shahn's print "Lute and Molecules" --

Will you deliver the print to our office and bill the Council at the original price: \$75.

Very truly yours,


Theodore J. H. Gusten

B;c

Directors:

Adelyn D. Breeskin
Jerry Bywaters
Ebria Feinblatt
Bartlett H. Hayes, Jr.
Arthur W. Heitzelman
Harold Joachim
Una E. Johnson
Karl Kup
William S. Lieberman
Grant M. Mayer
A. Hyatt Mayor
Elizabeth Morgan
Grace L. McCann Morley
Alice Parker
John Rewald
Jakob Rosenberg
Lessing J. Rosenwald
Henry P. Rossiter
Paul J. Sachs
Louis E. Stern
E. Guntur Troche
Gustave von Groschwitz
Hudson D. Walker
Robert M. Walker
Carl Ziegler

Lessing J. Rosenwald
President
Carl Ziegler
Vice President
Hudson D. Walker
Treasurer
Adelyn D. Breeskin
Secretary
Theodore J. H. Gusten
Executive Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

CATALOGUES SENT TO MR. MICHEMER BY
THE DOWNTOWN GALLERY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STUART DAVIS	Exhibition - Walker Art Center, Des Moines, San Francisco Museum 1957
ARTHUR G. DOVE	"Arthur G. Dove" by Frederick S. Wight, 1958
YASUO KUNIYOSHI	Exhibition - Boston University Art Gallery, 1961, Retrospective
" "	Exhibition - Circus Themes, The Downtown Gallery, 1955
" "	"Yasuo Kuniyoshi" by Lloyd Goodrich, 1948
Georgia O'Keeffe	Exhibition - Worcester Art Museum, 1960
" "	Exhibition - The Downtown Gallery, 1961
" "	Exhibition - Watercolors 1916-17, The Downtown Gallery, 1958
" "	Exhibition - New Paintings, The Downtown Gallery, 1955
Abraham Rattner	Exhibition - Recent Paintings, The Downtown Gallery, 1960
" "	Exhibition - American Federation of Arts, Retrospective, 1960
Ben Shahn	Exhibition - "The Saga of the Lucky Dragon", The Downtown Gal- lery, 1961
" "	Exhibition, The Downtown Gallery, 1959
" "	Exhibition - Silk-screen prints, 1959
" "	25th Anniversary Exhibition, 1955
" "	Exhibition of Paintings, The Downtown Gallery, 1952
" "	Retrospective Exhibition, The Museum of Modern Art, 1947
" "	"The Biography of a Painting" - Ben Shahn, 1956
" "	"Ben Shahn" by James Thrall Soby, 1947
Niles Spencer	Exhibition, The Downtown Gallery, 1952
Max Weber	Exhibition - "The Figure in Retrospect", The Downtown Gallery, 1958
" "	Exhibition - The Downtown Gallery, 1957

Also biographies of each artist, Downtown Gallery.

(Weber volume and Marin catalogue received earlier)

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

November 8, 1961

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Marin:

You have undoubtedly read announcements that the Museum's Department of Circulating Exhibitions is, for the first time in several years, offering a full program of traveling shows to non-profit educational institutions throughout the United States and Canada. This program makes it possible for museums, colleges and universities to receive exhibitions of the highest quality devoted to the arts of our time.

One of the major exhibitions planned for this program is THE STIEGLITZ CIRCLE which is being selected by Peter Selz, Curator of the Museum's Department of Painting and Sculpture Exhibitions. This exhibition will consist of about thirty-five works by Demuth, Dove, Hartley, Marin, O'Keeffe and Weber as well as early paintings by Alfred Maurer, Arthur B. Carles and Oscar Bluemner. A number of photographs by Edward Steichen as well as by Stieglitz himself will also be included. The exhibition is scheduled for a first showing in the J. B. Speed Art Museum, Kentucky, in February 1962, and will circulate afterwards for 17 months. There have been an unusually large number of requests for the exhibition from institutions all over the country in response to its advance announcement in our circulating catalog, and we hope to assemble highly outstanding examples of the achievement of this important group of artists. Mr. Selz is particularly anxious to request the loan of your beautiful John Marin: Machias, Maine, 1945.

In the hope that you will be willing to grant our request, I am enclosing our loan agreement form in duplicate, asking that you sign and return the original to this office and retain the duplicate for your records. The Museum would, of course, be responsible for all costs of packing and transportation, and would insure your work from wall-to-wall under its

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Sylvia
Dang

700 Alta Avenue

Dear Edith:

Thank you for that lovely, and elegant dinner while we greatly enjoyed. You were sweet to go to so much trouble and we appreciate it.

Your niece is charming, and you are always like a breath of spring.

Sylvia's brother, Gilbert, who was recuperating from a heart attack has to undergo surgery tomorrow for a gall stone. Life is hard.

Thank you again
and with deepest love,

Mary

Nov. 4, 1960

November 13, 1961

Mr. Otto Karl Bach, Director
Denver Art Museum
1343 Acoma Street
Denver 4, Colorado

Dear Mr. Bach:

With the inordinate activities at the gallery this season we have had some additions to our staff and a resulting bit of confusion in connection with our exhibition commitments.

This morning I received a call from Art in America which has arranged for a special exhibition under its sponsorship to be held for the benefit of The Lighthouse, reminding me that the painting by Stuart Davis entitled STUDY FOR MURAL had been promised for this exhibition which opens on December 6th. All the paintings are to be picked up on November 27th.

I don't know the exact date your show closes, but hope that it can be arranged to have the picture here by the 27th and not later than the 29th which is the deadline for hanging. I sincerely hope this will not discommodate you - and that you will forgive us for causing any complications in your plans. I can assure you that this will never happen again.

With appreciation for your kind cooperation, I am

Sincerely yours,

EOH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

SCULPTORS GUILD, INC., 106 West 16th St., N.Y. 11, N.Y.

SPECIAL NOTICE: SHOW EXTENDED TWO WEEKS

Because of wide public interest and the large attendance at our current Annual Exhibition, Lever Brothers Company has graciously granted us an extension of the show through Sunday, Nov. 20th.

Sat. 19th

The new removal date is Monday, Nov. 21st - one day only from 8:00 a.m. to 5:00 p.m.

Zorach's sculpture

Lily Landis
Vincent Glinisky
EXHIBITION COMMITTEE

To change here, and spend the night
afterward. We'd love it, but do
as mine. most please.

And come!

Love -

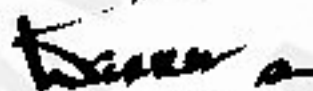
Jean A Brewster

P.S. I'm going to keep
it small (6-8 qrs)

I'll be in New York as soon as I can shake this flu bug and I look forward to visiting with you. Your contribution to the success of this venture is beyond measure. Thank you, Edith, very much and I look forward to seeing you soon.

With warm regards.

Most sincerely yours,



Vice President in charge of
Sales Promotion

Warren Leslie:dj

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
GALLERY, MODERNART, NEW YORK

for F. Kah.
sent

October 31, 1961

Miss Snider
Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Miss Snider:

At your request I am sending you another photograph of Davis's
Cigarette Papers.

Please let us know if there is anything else we can send you.

Sincerely,

Carol Geffner
Carol Geffner
Publicity Department

cg/
enc.

If this
is dup -
Pl keep in
own files

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

November 10, 1961

Dear Edith:

It was so nice seeing you again and I look forward to your visit here in December.

For your Christmas show, I have selected paintings by the following artists: CLINTON ADAMS, JAMES JARVAISE, JOHN PAUL JONES, JACK ZANAC and NORMAN ZAMMITT. The last one you don't know, but I hope you will take my word on him. He is an extremely talented young man and I am sending you some very beautiful small paintings of his.

I understand that the list of names was all you needed for your announcement. The paintings will be shipped next week, and at that time I will send you a consignment memorandum.

I hope that you and Mitzi will have a chance to get together again, before she leaves New York.

Warm regards.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

FL:gn

ERNEST BROWN & PHILLIPS LTD

DIRECTORS
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E.C. PHILLIPS

TELEPHONE: WHITEHALL 3375.
TELEGRAMS: OFORT, LECSQUARE, LONDON.

THE LEICESTER GALLERIES.

LEICESTER SQUARE,

LONDON, W.C.2.

PLP/AF

14th November, 1961.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
NEW YORK 22.

Dear Mrs. Halpert,

I think it is time we planned exactly the date of the Ben Shahn Exhibition, for the Spring of next year. We have this event tentatively on our calendar for April. That is to say, the opening would be Thursday, 5th April, for a period of three weeks, and we would hang the works on the 30th March. Would this suggestion fit in with your plans? I shall look forward to hearing from you. Naturally it would be nice to have a well balanced collection of drawings and water-colours as well as the serigraphs.

I do not wish to influence the choice of subject too much, because naturally, Ben Shahn, as well as yourself will have your own views about this. But, on the other hand, I do not think that it would be a very good policy to over-stress the Bikini interest because you may or may not be aware that in England there has been a series of demonstrations against unilateral banning of the bomb which has begun to bore us all, whatever we may feel about the subject. It might be disadvantageous from the point of view of the exhibition if this matter was used for propaganda purposes. Naturally, I say this in confidence to you, because if you mentioned it in this context to Ben Shahn, he might become more resolute than ever in presenting this subject as the main facade.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SLOAN COLLECTION: The Sloan Collection is composed of over four hundred paintings by American artists in a range of time of little more than a century. A cross section of styles represented reflect such European influences as Romanticism, Impressionism, Realism, and Cubism, while typical American works included range from genre paintings to contemporary forms of Expressionism. The main body of the collection comprises works by Junius R. Sloan and a number of his contemporaries of the Hudson River School. Recent purchases have extended the collection in its representation of samples from the major movements of the last three decades. A schedule of acquisitions is planned so that within the very near future at least one work of every American painter of historical importance of the last fifty years will be included in the collection. When this current program is complete, the Sloan Collection will have as representative a group of late nineteenth and early twentieth century painting as any like institution in the Midwest. A considerable section of the collection is devoted to the art of the Chicago-Indiana Dunes area. The collection serves the dual role of gathering together representative samples of American painting and maintaining a record of artistic development of this particular part of the country.



Landscape oil Junius Sloan



UNIVERSITY COLLECTION: The University Collection is modest in size but contains a considerable variety of work. The paintings, prints, and sculpture included represent Europe and America and a time span of three centuries. Examples of Renaissance and English Romantic painting balance later efforts by Rembrandt, Burchfield, and more youthful contributors to the vitality of modern art. This collection also includes works commissioned expressly for the University such as the numerous portraits of past presidents and other officials. Modern religious imagery in mosaic, stone, and terra cotta which are permanently installed in several campus buildings are also part of the collection. Although expansion depends primarily on gifts and grants, the collection is beginning to develop a unique characteristic—recent acquisitions have been in the area of contemporary Christian expression and future additions will continue in this direction.



Deposition oil attributed to Titian



Colophon oil and wax Reinhardt

November 14, 1960

Stewart Rickard Gallery
108 Nacogdoches Street
San Antonio, Texas

Gentlemen:

In going through our records, I find that we consigned a group of five silkscreen prints by Ben Shahn to you in April of this year.

We would appreciate it if these prints could be returned to us at this time.

Thanking you in advance for your prompt cooperation in this matter, we remain,

Yours very truly,

Myron Bell,
Associate Director

Before publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

stedelijk museum

gemeentemuseum amsterdam

stedelijk museum November 2nd, 1960

amsterdams historisch museum

museum fodor

museum willet holkhuysen

paulus potterstraat 13

telefoon 7321 66

no. 24193

tel. adres
stemusea

Mrs. Edith Halpert
The Down Town Gallery
32 East 51 Street
New York (N.Y.)

Dear Mrs. Halpert,

re: exhibition Georgia O'Keeffe water-colours

I herewith refer to our conversation of October 11 th on the possibility of our showing a number of water-colours by Georgia O'Keeffe in our printroom.

I have discussed this question with the head of the printroom who is quite willing to have the show between January 27th and February 27th 1961, eventually combined with cubist drawings by Jacoba v. Heemskerk.

I think it was understood that you would send us 15 watercolours and that you would ask the Museum of Modern Art and the Brooklyn Museum for respectively 1 and 6 items on our behalf.

I suppose that the costs of assembling and packing of this few items are to be borne by the Down Town Gallery whereas I shall ask Miss Field of the American Federation of Arts whether it is possible to send the collection to Europe at the same time as the Marsden Hartley show.

Looking forward to your reply I am,

sincerely yours,

Sandberg

W. Sandberg,
Director of the Municipal Museum

with kind regards from my wife

mw-ez

*please tell me if
we have to do something
in this matter*

want to be too successful to be sold out
before I get them.

I shall be bringing my wife and a
Mr. Ogden who has expressed some
interest in also buying some of your
father's water colors.

Thank you very much. I shall
be looking forward to seeing you
Saturday morning and I hope
that I will also have the
pleasure of seeing Mrs. Halpert.

November 13, 1961

Mr. Raymond T. Entenmann, Director
Fort Worth Art Center
1309 Montgomery
Fort Worth 7, Texas

Dear Raymond.

Thank you for your letter.

Indeed we shall be very glad to cooperate with you - but I am somewhat confused by your specific requests as we seem to have no record of the O'Keeffe drawings in the list recorded which includes the following:

Dove	BRICK BARGE WITH LANDSCAPE, 1930	6000
Hartley	SEA SHELL AND ANEMONES, 1934	3800
Kuniyoshi	MY FATE IS IN YOUR HANDS	7500
O'Keeffe	PURPLE HILL NEAR ABIQUIN, 1935	5500
"	GREY TOMBSTONE, c.1945	3500

If however you want to limit yourself to the Hartley and will let us select four of the drawings, we will of course carry out your wishes in the matter. Won't you please let us know by return mail so that we can have the material ready for Budworth in due time?

It was so nice seeing you and I hope that you will make more frequent visits to New York and to the gallery. My very best regards.

Sincerely yours,

EOH:ge

November 3, 1961

Mr. Warren M. Robbins
Bureau of Educational and Cultural Affairs
Department of State
Washington, D. C.

Dear Warren:

After railing about the ineptitude of the young museum curators who make our paper work utterly impossible in its complexity I was delighted to receive your letter with the full information and a specific outline.

As soon as I recover from THE MONTH OF BEN SHAHN, and have a week's respite I shall get busy on the Coombs project. The list should be ready for you by the end of next week as I decided to shut off the exhibition gallery upstairs when the Shahn show is removed tomorrow until the 15th when the Dove exhibition opens (postponed for a week), and of course I will follow the outline you sent me.

Regarding the invitation from the program committee of the American Newspaper Women's Club, a letter I received from Lynn Wilson Thorp indicates that Jesse Barnett and possibly Inga Wall will call on me either today or Saturday and will discuss the matter further. Tentatively the reception is scheduled for Sunday, December 3rd, but I will know more about it after Jesse delivers the message to me. Shall I suggest any names for the invitation list or am I to take it for granted that you, Assistant Secretary Coombs, and Deputy Assistant Secretary Eisenberg will be asked as general routine?

I am sure that Nathaly appreciated your kindness in delivering the books. No doubt she will tell me all about your visit when I see her next Monday. Best regards.

Sincerely yours,

BHM: P.S. The enclosed card is self-explanatory. The Marin book will be mailed to you shortly.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 4, 1961

AFA

Mr. George Arons
George Arons & Bro.
234 Wakelee Avenue
Ansonia, Connecticut

Dear Mr. Arons:

In going through some of my correspondence I came across a letter addressed to the Staten Island Historical Society dated September 7th suggesting that the director communicate with you regarding the ship model I had recommended to the Society.

Will you please let me know whether anything has materialized in connection with this? I will be grateful for a prompt reply.

My very best regards.

Sincerely yours,

EOH:gn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

OF SERVICE

is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

PFA160 08121

0 FMA046 PD FM SAN FRANCISCO CALIF 6 1238P PST

MRS EDITH HALPERN, DOWNTOWN GALLERY

32 EAST 51 ST NYK

KINDLY RETURN COLOR TRANSPARENCIES STEVENS ABSTRACTS EARLIEST
CONVENIENCE. FORWARD YOU WITH OUR LETTER 9-26-61

GEORGE WATERS

*sent Ry Ex
collect 11/6
go*

PENN ART CENTER

1725 Chestnut Street, Philadelphia 3, Pa.
or Ranstead Street (between 17th and 18th Streets)

LOcust 7-1678

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Oct. 30, 1961

Mrs. Edith Halpert,
Downtown Gallery,
32 E. 51st St.,
New York, N.Y.

Dear Mrs. Halpert:

I am enclosing a press release from my gallery and hope it will give you a slight background on me.

Needless to say, I would value your reaction to my work, but the purpose of this note is to tell you that I found out that we are related...but never had the opportunity to write to you before.

If I can have a chance to speak to you I would love to meet you if you would designate a time. My work is done in my studio, 108 West 14th Street, but I am now in the throes of getting the "Show on the road" and am commuting to Philadelphia when I am not teaching in New York.

May I say that I have followed your progress from the old 8th Street gallery and there are many stories to reminisce about.

Sincerely,

Lillian Paley

POL

November 2, 1961

Mr. Keith H. Baker
P.O. Box 1275
Oshkosh, Wisconsin

Dear Mr. Baker:

Because of the record-breaking attendance at the Shahn exhibition I did not have an opportunity to write you sooner. Please forgive me.

*Under separate cover I am sending you several photographs of paintings by Stuart Davis and by John Marin. A list with the prices is enclosed with this letter.

Will you be good enough to return the photographs at your convenience? Let me know whether you would like to have any of these paintings sent to you for consideration. The only obligation under such circumstances is the expense involved in packing and shipping, as well as the insurance, all of which would be charged to you.

I look forward to hearing from you.

Sincerely yours,

ROH:gs

*enclosures-photos

Stuart Davis	PLAN #2, 1960	oil 12x8	\$ 1,600
Stuart Davis	CHATEAU, 1960	casain, 123/4x10 1/2	\$1,100
Stuart Davis	FURNITURE, 1960	casain 14 1/2 x 9 3/4	\$1,100
John Marin	THE COVE, CAPE	w/c 20 5/8 x 15 1/2	\$2,800
	SPLIT, ME., 1936		
John Marin	MT. WASHINGTON, 1924	w/c 19 1/2 x 13 1/2	\$2,200



MUNSON GALLERY

Est. 1860

275 Orange St. Telephone UNIVERSITY 5-2121 New Haven 10, Conn.

November 14, 1961

Miss Gratia Snider
The Downtwon Gallery
32 East 51st St.
New York 22, N.Y.

Dear Miss Snider:

We are sure that our entire consignment was straightened out in September, 1960 when Mrs. Halpert recalled everything then outstanding. We have it marked as definitely returned at that time, and I recall bringing it in myself. At the same time we paid for an Algerian Memory and Cat's Cradle. I trust that you will find this record somewhere in a business which got terribly confused at the end.

My best to Mrs. Halpert. There was an interesting article in the local Sunday paper about her contribution to the Corcoran Gallery, which I shall be glad to forward on to her if she is interested.

Thank you very much.

Sincerely yours,

Larom B. Munson

Larom B. Munson

ETCHINGS

PAINTINGS

PRINTS

FRAMING

WE SPECIALIZE IN THE RESTORATION OF PAINTINGS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF FINE ARTS

The Downtown Gallery
32 East 51st Street
New York, New York

Boston, Massachusetts
November 10, 1961

On behalf of the Museum of Fine Arts the undersigned begs to acknowledge receipt, subject to the conditions printed on the back hereof, of the objects listed below which you have offered for sale to the Museum. This offer will be submitted to the Committee on the Museum at its next meeting and you will be informed of the Committee's action.

Deavor Humphreys Jr.
David B. Little

Registrar of the Museum

ONE WATERCOLOR (framed and glazed):

ARTHUR G. DOVE - Untitled

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-6900
CABLES: MODERNART, NEW-YORK

October 31, 1961


Mrs. Edith Gregor Halpert
The Downtown Gallery
52 East 51st Street
New York, New York

Dear Mrs. Halpert:

This is further to my letter of October 26th in which I requested several loans from The Downtown Gallery for inclusion in the graphic section of the BEN SHAHN exhibition. In addition to these loans which were, as you know, collected early this week, Miss Constantine has asked me to forward the enclosed Loan Agreement Form in duplicate for your Sacco and Vanzetti print which I understand she has already discussed with you. The loan period for this print would also be from December 1961 through October 1963 and, providing it is agreeable to you, we would like to collect this print at the same time the Shahn paintings are picked up. Our Registrar's office has informed me that collection has been scheduled for Monday, November 6.

With my thanks for your continued cooperation,

Sincerely,


Waldo Rasmussen VP
Associate Director
International Circulating
Exhibitions

Enclosure:

Loan Agreement Form in duplicate for:
Ben Shahn: Sacco and Vanzetti. Print.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mount Holyoke College
South Hadley, Massachusetts
125th Anniversary — Special Events

November 8, 1961

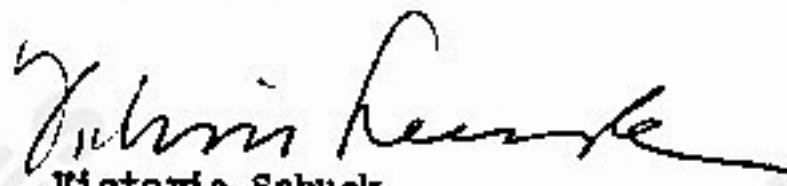
Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for your cordial letter. We are very grateful to you for your generous cooperation. Miss Jean Harris of the Art Department is specifically in charge of the exhibit and you will be hearing from her shortly. I think it best that she write you inasmuch as she is completing all of the arrangements.

I am eagerly looking forward to seeing you when I am in New York.

Sincerely,



Victoria Schuck
Professor and Chairman,
125th Anniversary -
Special Events



125
YEARS
of higher education
for women

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

50 CONGRESS STREET
BOSTON

Friday

Dear Mr. Marvin,

I expect to be in New York City
next Saturday (November ⁵ 26th) and will
of course be coming to the gallery.

The reason for my writing you is
to ask if there are some watercolor of
your father's which are presently not
in the gallery but which might be
brought in for me to see.

I would ask that you do not put
yourself out but if 1.) a seascape. 2.)

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

November 1, 1961

To: Time Magazine
Att: Miss Small

Photographs of paintings and drawings by Ben Shahn
to be returned November 2nd,
10 paintings
10 drawings

Please consult with Mrs. Halpert before using.

Thank You.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Would you kindly send the bill
by return mail for these two.

Sincerely,

Peter A. Wick

November 8, 1961

Mr. Bradley Smith
Assistant to the Director
Shelburne Museum
Shelburne, Vermont

Dear Mr. Smith:

Mrs. Halpert has received your letter of October 15th, and
subsequently a copy of your publication DECOYS AT SHELBURNE
MUSEUM. She wishes to thank you for both.

Sincerely yours,

Oratia Snider
Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 31, 1961

Dr. L. J. F. Wijsenbeek, Director
Gemeentemuseum
's-Gravenhage
Stadhouderslaan 41
Netherlands

Dear Dr. Wijsenbeek:

It was so good to hear from you.

I too deeply regret that our original plan of having the Shahn exhibition did not materialize and that the Museum of Modern Art arranged a schedule which did not include your museum. Perhaps the following year we can arrange a separate show of Shahn's work exclusively for Gravenhage with a selection made from public and private collections which will not hesitate to make the loans for just one institution. Many of the the private collectors especially are reluctant about lending works of art for as long a period of a circulating exhibition requires, and particularly so during this fall-out period.

For your information the exhibition now organized will open at the Stedelijk Museum in December and will go on to Brussels and two other institutions not as yet decided as there were many more requests than could be honored.

As to our current exhibition, all but two of the paintings have been sold, but in each instance with the proviso that we will have three year exhibition control. Two of these are included in the Museum of Modern Art circulating exhibition and will be shipped as of next Monday. One incidentally was purchased by the museum in Stockholm and will no doubt be returned to that museum when the show is over. The other is the property of James Michener, the writer. A third painting THE PHYSICIST, has been invited for the World's Fair Exhibition to be held in Seattle, Washington, the following year. Perhaps when all these paintings are returned we can arrange a show for you. Meanwhile we are working on a color portfolio with all the paintings (ten) in the exhibition reproduced in full color. Some of the drawings may also be included together with a foreword. Since the exhibition has broken all attendance records (we have had as many as 1500 people in one day) and the reviews have been absolutely ecstatic, we think the

(more)

Brooklyn Public Library

INGERSOLL BUILDING
GRAND ARMY PLAZA
BROOKLYN 38, N. Y.
STeeling 3-2300

Mrs Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

November 13, 1961

Dear Mrs Halpert:

Thank you very much for letting us use the William Zorach pieces. They look very nice in the windows and certainly enhance the exhibit enormously.

I will call the Gallery a few days before dismantling the display to let you know the exact date when our truck can bring the sculptures back to you.

Thank you again and our very best wishes,

sincerely yours

Leonore Braun
Leonore Braun
Public Relations

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

November 6, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
52 East 51st Street
New York, New York

Dear Mrs. Halpert:

This will confirm our previously made arrangements to collect the following paintings from your Gallery this afternoon and will, in the case of those paintings which have been loaned to this Museum by private collectors, also authorize you to release them to our carrier, Santini Brothers, when they call:

FROM PRIVATE COLLECTORS (Or Institutions)

When the Morning Star. 1959.
Tempera. 54 x 48"

Mr. Paul Schulman
Gloversville, N. Y.

A Score of White Pigeons. 1960.
Tempera.

National Museum
Stockholm, Sweden

From That Day On. 1960.
Tempera. 72 x 36".

The Michener Foundation
James Michener, President

FROM THE DOWNTOWN GALLERY (and your Private Collection)

World's Greatest Comics. 1946.
Tempera. 35 x 48"

Mrs. Edith Gregor Halpert
New York, New York

~~We Did Not Know What Happened~~
~~to Us. Tempera. 1960. 48 x 72"~~

~~The Downtown Gallery~~
~~New York, New York~~

The Passion of Sacco & Vanzetti.
Silkscreen print. 1958. 20 x 18".

The Downtown Gallery
New York, New York

In addition to these five paintings and one print, Mr. Herbert Goldstone's Shahn gouache, Why, 1961 has been loaned to us verbally and I understand he has called your Gallery to authorize its collection today. With this one exception, we have in our possession Loan Agreement Forms for each of the other works and Mr. Goldstone's Loan Form will be forwarded this afternoon.

Sincerely,
Waldo Rasmussen
Waldo Rasmussen
Associate Director
International Circulating Exhibitions

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Apprais
for Paul
OK NB

October 30, 1961

Mrs. Fred Bohen
c/o Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Mrs. Bohen:

As you request, I am glad to give you the current valuation for the following painting.

Harold Hartley STILL LIFE approx. 24x30" \$ 4000.00

Sincerely yours,

KH:gs

Nov. 1

Dear Edith -

Went down to see the Hartley exhibit today. It really was quite nice although there were not boats and only 2 figure things both of which belonged to Walker. Heller has several in which I didn't care too much for - with the exception of one typical New Mexican landscape.

I'll tell you about the Walker things in a minute but there were some owned by Bertha Schaefer Gallery - one of Decoy Ducks (rather nice) and one of those craggy landscapes. In addition there were several owned by the Babcock Gallery - 2 of which I thought were very interesting and for your information I priced them. They are both good sized canvases - a landscape - Yliaster, Mexico, 1932 done in brilliant reds - for \$2750, and a very early one "American Indian Symbols", 1913 - ~~quite~~ a little bigger than our Church - very brilliant in color and rather abstract in feel. This was \$3500.

The ones below were in Walker's collection and altho there were quite a number - some were too small or we had better examples already.

North Atlantic Harvest - 1938-39 - not too large - 3 red fish on a whitish platter with blackish ground. I liked it very much.

Fishermen Last Supper, 1938 (1st version) seems to me I have seen a larger one and I know you know the painting. It has the feel of our Prayer on Park Ave or whatever it is called. Ours is also bigger.

Marie St. Esprit, 1938-39 - a portrait of a woman in blacks and whites - I liked it. Also medium size.

Nets & Lobster Buoys, 1937. Medium size with brown gear and dock, blue water and sky.

Wild Ducks from Labrador, 1936. Done in blacks and whites with touches of red, whitish ground. Very good. Medium size.

Garmisch Partenkirchen, 1933 and upright a little smaller than our Church - of mt. peaks ascending to the bluish sky - done in tones of blues, whites, black, dark green. We have nothing like it.

Waterfall, Morse Pond, 1940. Medium size in tones of black, white and red of white water descending down terraced rocks - very nice.

As you can see not one of these is ~~at~~ real large - the Babcock Indian one is the largest canvas of all. They would be ~~about~~ mostly about the size of the still life w. the Mexican Hat ~~except for~~ - some a little larger. Incidentally there were also 2 pastel drawings of boxers. I never saw any before. Hope you can make something out of this. See you Monday.

Truly

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

225 West 57th Street
New York 19, N.Y.
PLaza 7-1627

★ AMERICAN RED MOGEN DOVID FOR ISRAEL

OFFICE OF THE NATIONAL CHAIRMAN

*Supporting Israel's Official
Red Cross Service*

October 30, 1961

Mrs. Edith Gregor Halpert
Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

Knowing of your deep interest in our work over the years, I decided to write and discuss with you the possibility of Mr. Ben Shahn being invited to do a piece of work for us to help us in our task of gaining support for Magen David Adom, the Israel National Red Cross service.

Each year we produce a special journal in connection with the annual meeting of our major supporting wing, the Women's Division, and as the enclosed books will show you, we have had such artists as Anthony Toney and Anton Refregier doing original covers for us in the past.

Because of the nature of our work, our fee is a minimal one and I hesitated to write Mr. Ben Shahn directly until I had your views on the whole matter.

I would like you to give this some consideration and I look forward to hearing from you in the near future.

Cordially,

Charles W. Feinberg
Dr. Charles W. Feinberg
National Director

cwf:hc
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 13, 1961

*Spec's file
m r c A A*

Judge Edward A. Beard, President
The Friends of the Corcoran
The Corcoran Gallery
Washington 6, D. C.

Dear Buddy:

Just as I was about to call you back in reference to your kind invitation to join the "Friends of the Corcoran" on November 27th, I suddenly came to and realized that I had half promised to be a guest at the American Newspaper Women's Club on Sunday, December 3rd. Thus in the fear that this double take would seem redundant I feel it behooves me to send my deep regrets to you. I am sure you will understand.

I hope I will see you and your charming wife on the 3rd.

My very best regards.

Sincerely yours,

BNH:gs

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE, CIRCLES-8900
CABLES: MODERNART, NEW-YORK

November 3, 1961

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Rasmussen has referred your recent letter regarding the
Demuth watercolor Yellow Pears to me for reply.

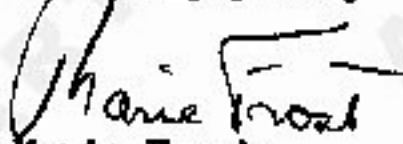
Yellow Pears was included in the Charles Demuth exhibition
which was shown at The Museum of Modern Art from March 7 through
June 11, 1950; it is number 146 in the catalog listing. Following
the Museum showing the exhibition traveled for a year and the water-
color was also included in this show. The traveling itinerary is
as follows:

Detroit Institute of Arts, Detroit, Michigan
University of Miami, Coral Gables, Florida
Winnipeg Art Gallery, Winnipeg, Canada
Williams College, Williamstown, Massachusetts
University of Delaware, Newark, Delaware
Oberlin College, Oberlin, Ohio

Enclosed is a check list of the traveling exhibitions and I am
also sending you a catalog of the Museum publications as the Demuth
catalog is listed as still being available.

We are happy to be able to send you this information.

Sincerely yours,


Marie Frost
Scheduling Manager
Circulating Exhibitions

Enclosures:
Check list
Catalog

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 6, 1961

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Marin:

I write in answer to your letter concerning Abraham Rattners "Lake Landscape". Our present exhibition, in which the Rattner is being shown, continues through the month of December as I explained when I borrowed the painting. We would, naturally, like to keep the painting in the exhibition through the whole showing.

If it is imperative that the painting be returned please let me know and it shall be taken out of the show.

Sincerely yours,



Alfred P. Maurice
Director

KALAMAZOO INSTITUTE
OF ARTS
314 South Park Street
Kalamazoo, Michigan

APM/db

November 4, 1961

Mr. George E. Hamilton, President
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Hamilton:

Thank you for your letter.

I am sorry that the definite terms which I had promised to report to you were not available in time for your quarterly meeting of the Board of Trustees. However, my attorney went off to Europe some weeks ago and the matter had to be held in abeyance until his return, possibly early next week. Meanwhile I mentioned some of the complications to Judge Beard during his recent visit, and I hope that he reported this conversation to you.

In any event I should have a fair outline by November 10th and look forward to your visit that afternoon. Won't you please phone me when you arrive in New York so that we can make a specific appointment at your convenience.

I look forward to seeing you.

Sincerely yours,

EGH:gs

October 31, 1961

Miss Antoinette Kraushaar
Kraushaar Gallery
1055 Madison Avenue
New York, New York

Dear Antoinette:

I am sure you will think this is becoming a regular habit, my asking you for information. However, as you know, we maintain a very careful record of all our pictures.

A few months ago I purchased from John S. Newberry several pictures including a watercolor by Charles Demuth entitled YELLOW PEARLS which he purchased from you a good many years ago. This is neither signed nor dated, and while there is no question about its authenticity, I think it would be advisable to get whatever provenance I can on this watercolor in the event that I sell it.

Can you advise me whether you obtained it directly from the estate and from which member of it, and also whether it had been exhibited at any time?

Newberry mentioned that it was in one of the circulating exhibitions at the Museum of Modern Art and I am writing to obtain information from them, but I would be most grateful to you for whatever data you can supply.

Many thanks for your help.

Sincerely yours,

RMH:gs

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Neiman-Marcus

DALLAS 1, TEXAS
November 8, 1961

MES. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

MY DEAR EDITH:

Forgive me for the long delay in answering your letter but I do hope you got my wire. After returning from Monterrey I have been floored by the flu bug which has decimated my office force during these past weeks. Thank God, at least I didn't get it during the fortnight itself.

We think we have found everything except the handle of the merry-go-round musical toy and perhaps Herb has found this since he last talked to me (this is being dictated at home in recuperation). Herb has gone over your letter step by step and I think everything should be in good order. We couldn't get Schumm's into the store itself because of the unutterable confusion that I am afraid would have resulted had we done so. However they picked up everything and packed it in the warehouse.

The exhibition was a tremendous public success. It should have been--it was a whale of a job you did. I can quite understand your feeling about certain pieces of the sculpture and we removed these and re-placed them for the last part of the fortnight. I collected my Shaker object of which I am very proud indeed and very grateful to you.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NORTHWEST GENERAL HOSPITAL
OSTEOPATHIC
8741 WEST CHICAGO
DETROIT 4, MICHIGAN
TELE 4-4560

November 14th 1961

Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Sir;

Please send me a catalogue of your current Arthur G. Dove
show.

Thank you.

Samuel Rosen, D.O.

Samuel Rosen, D. O.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 2, 1961

Mr. Carroll Hogan, Director
Painting Department
Parke-Bernet
980 Madison Avenue
New York, New York

Dear Carroll:

As you recall I had planned to send to you a painting by Brancusi entitled *MLLE POLANY* in the hope that you can give me some idea of the current valuation.

This painting belongs to the artist Charles Sheeler who is now physically incapacitated. He entertained Brancusi, an old friend of his, when the latter was in the United States in the early 1920's to carry out a commission for the design of a pedestal for Eugene Meyer. It was then that Brancusi gave the painting to Sheeler.

Will you be good enough to telephone after you can give me some data, and I shall send for the picture promptly.

Sincerely yours,

BOH:gs

6,000 P.B
11,000 - *potential*

GRAND RAPIDS ART GALLERY

230 FULTON STREET, E. GRAND RAPIDS, MICHIGAN

OFFICE OF THE DIRECTOR

November 10, 1961

*Pl write her to
with future
checks to
A. F. A.*

*with archy check
for attached*

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are enclosing our check for \$100.00 which is partial payment for the two chalkware figures and the weathervane which Mr. McBride bought when he was in New York last month.

These pieces are to be used in our Children's Education Department and their appropriation will be available right after the first of the year at which time we will send you the balance of \$150.00

Many thanks for your cooperation.

Sincerely,

Mary De Vries

Mary (Mrs. R. J.) DeVries

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Gerard Doudera
21 Coleman Drive, Apt. 2B
Hartford, Connecticut

November 14, 1960

Dear Mr. Doudera:

Because we are limiting our roster of artists to the current group of older artists I'm afraid I can be of no service to you.

Furthermore, such magazines as "Art News" and "The Arts" have a complete list of galleries and reproductions which appear in these magazines will guide you in relation to the appropriate gallery for your work. I would suggest therefore that you write directly as I am not in a position to undertake such service for the many requests I receive daily.

Sincerely,

Downtown Gallery

Mrs. Edith Halpert, Director

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES AVENUE
PITTSBURGH 19, PENNSYLVANIA

MAyflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

November 3, 1961

Sam Halpert

Mrs. Edith Gregor Halpert
Director, Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I wonder if you would let us know whether we may take the glass off the Tseng Yu-Ho. We find that it prevents the picture being seen adequately, and it doesn't seem to us that it is required as protection in the place where it is hanging. We don't think anyone will touch it, nor do we think it will get very dirty by being exposed. After all, in the Orient such pictures have been shown without glass and their colors and textures are much more enjoyable if they are not hidden by such a thick obstruction which reflects everything around it.

Hoping you may agree with this idea, I remain

Cordially yours,

Gordon
Director

GBW/minu

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SLOAN GALLERIES OF AMERICAN PAINTINGS

GENERAL INFORMATION: The Sloan Galleries of American Paintings were founded in 1953 when an extensive collection of works by American artists and an endowment for their maintenance and expansion were given to the University by Percy H. Sloan as a memorial to his parents, Julius R. and Sara Spencer Sloan. The first home of the collection was Kroencke Hall, with occasional exhibitions in the University Theatre and the Lounge of Heritage Hall. In October of 1959 the initial exhibition of a monthly schedule of shows was installed in the galleries' first permanent home in the new Henry F. Moellering Memorial Library.

THE GALLERY: The Sloan Galleries of American Paintings are located in a position immediately beyond the main entrance of the library, which makes it easily accessible for students, faculty, and visitors. The gallery is forty-five feet long and twenty-five feet wide and is equipped to accommodate exhibitions of any description and type. The interior brick walls form an unusual backdrop for the works displayed and clerestory illumination complements a flexible lighting system. The main lounge of the library is used for lecture and film programs and can seat one hundred people. A work room with facilities for hanging all works in storage and for preparation of exhibits is also located in the building.



OBJECTIVES: The Sloan Galleries and their collection endeavor to achieve one primary goal—to create an awareness of art both on the campus and in the community. They attempt to encourage this awareness by making their collection available for hanging in lounges, class rooms, and offices of the University and for loan to other institutions and groups. They maintain a schedule of exhibitions that illustrates in its variety, the several aspects of art in America, as well as other countries. They exhibit works of the past and present, by the famous as well as young local talent. Purchases for the collection are made with the intent of increasing the representation of American painting of past generations but also to encourage contemporary artists of the Chicago-South Shore area. Complementary programs are offered, designed to aid in the understanding of art in its history and modern vitality.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BASILIAN FATHERS

UNIVERSITY OF ST. THOMAS

3812 MONTROSE BOULEVARD
HOUSTON 6, TEXAS

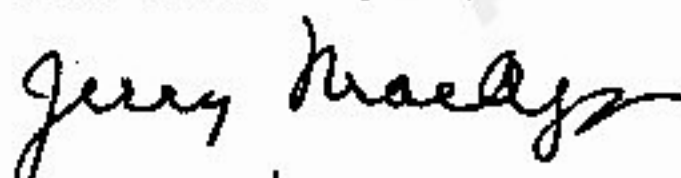
October 31, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Enclosed you will find some brochures of American Folk Art objects belonging to Houston collectors, which are included in our present American Folk Art exhibition. Thought you might be interested in having these for your file.

With warmest regards,



Jermaine MacAgy
Fine Arts Department

JM:lf
Encls.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. RAFAEL NAVAS
818 EAST SIXTY-SIXTH STREET
NEW YORK 27, N. Y.

Dear Edith:
Thank you very much for the
information. The Art Fund pays
no insurance after works of art
are delivered to the City of Wichita
at the Wichita Art Museum. The
responsibility is the City of Wichita.
Monetary values are the only values
that "Wichita" understands.
I am very pleased that New Jersey
Squire has been identified. I
like that picture.

Sincerely,
Elizabeth H.

11-7-61

Yale University Art Gallery

1111 CHAPEL ST., NEW HAVEN CT., CONN.

ANDREW CARNDUFF RITCHIE, DIRECTOR

October 30, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

*cc
write
OK but*

Plans are now under way for the collection of loans for our exhibition "Contemporary Paintings from 1960-61 New York Gallery Exhibitions". Our New Haven carrier, Cohen and Powell, plans to collect your painting, Gargoyle No. 8, Gothic, by Abraham Rattner ~~some time during~~ the days November 15-17, 1961, between 8:00 a.m. and 5:30 p.m. for direct delivery to the Yale University Art Gallery. Please let me know within a week whether this period is convenient for you. If it is impossible for you I will try to make other arrangements. If I do not hear from you our agent will collect the painting from you at the above address during this time. We will insure the painting for transits and on location here at the Gallery. Please let us know if there are any special instructions on parking, getting into the Gallery, etc., for us to give to Cohen and Powell.

We plan to return all of the borrowed paintings in the same way, i.e., by Cohen and Powell to the above address soon after the exhibition closes. We will follow this plan unless we hear from you that it is impossible for you.

We are grateful for your cooperation and hope that our plan for collection is satisfactory to you.

Very truly yours,

Francis F. Bohan
Mrs. Peter J. Bohan
Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

H. B. FREEMAN, D.D.S.

2500 BATHURST ST.

APT. 702

TORONTO - - ONTARIO

November 1/61.

Enclosed cheque for 100.⁰⁰ —



to be credited to my account.

A few weeks ago I wrote a note asking if I could exchange the Rattner that I own for the one I purchased - Figure 1953, and what the difference in price would be. I would appreciate receiving the information.

Thank you.

H. B. Freeman

November 8, 1961



Mrs. Peter J. Bohan, Registrar
Yale University Art Gallery
111 Chapel Street
New Haven, Ct., Connecticut

Dear Mrs. Bohan:

Mrs. Halpert has received your letter of October 30th and will be happy to have Cohen and Powell pick up GARGOYLE NO. 8, GOTHIC by Abraham Rattner during the period November 15 - 17.

However, would you please instruct Cohen and Powell that the gallery is open between 10:00 and 6:00 only and the pick up should be made during these hours.

Thank you very much.

Sincerely yours,

Gratia Spider
Secretary

WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota Federal 6-0301 Martin L. Friedman, Director

14 November 1961

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Friedman has asked me to reply to your letter of October 20 regarding the frame on the Demuth "Poppies."

Although our insurance does not cover the cost of reframing in this case, the Walker Art Center will be happy to pay for this work. This will authorize you to have the bill for the reframing sent to us.

Sincerely yours,

Dean Swanson

Dean Swanson
Registrar

ds:lc

See letter 10/20

THE AMERICAN FEDERATION OF ARTS



41 East 65th Street, New York 21 · YU 8-7700

Call

accr-3670

October 30, 1961

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Enclosed please find an A F A check in the amount of \$720.00 full and complete payment for 3 panels by Tseng-Yu-Ho, titled PLURAL, watercolor-collage, dated 1960. This was selected by the Lawrence Art Museum of Williams College for its permanent collection and is purchased with funds provided by an anonymous donor under our MUSEUM DONOR PROGRAM, 1961.

If convenient we would like it to be delivered c/o The A F A to Hahn Brothers Warehouse, 112 West 107th St., New York City by Friday, November 17th. If this can't be done please have someone call me to discuss other arrangements.

You may recall that the Donor has the privilege of displaying each year's collection in his Fifth Avenue offices for one year.

Sincerely,

Robert H. Lack
Special Representative

Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

p. u. 11/10 go

ATFA
November 1, 1961

Miss Agnes M. Dods
Star Route
Montague, Massachusetts

Dear Miss Dods:

I was very interested to receive your letter regarding Erastus Field.

Yes we sold the Panorama you referred to as well as a number of other paintings by this artist, originally, or to be exact in the 1920's before the attribution was made. I am referring to a pair of portraits I sold to Mrs. Rockefeller and which are now in the museum in her name at Williamsburg where incidentally the Panorama went about two or three years ago. In addition I have sold other examples by Field and have a pair of portraits in my own collection.

At the moment we are so involved with our current exhibition of paintings by Ben Shahn that I won't have time to refer to our records. But if you will be patient I can send you complete data within the next two weeks if that is satisfactory.

Has any of the information which you and Professor French recorded been published in part? I certainly hope to get the final checklist when your work is concluded and recorded by the Connecticut Historical Society. Meanwhile I will assemble the data I have and will send it on to you at the earliest opportunity. However if you want to communicate directly with Mrs. Mary Black, the director of the Abby Aldrich Rockefeller Folk Art Collection in Williamsburg, she can give you the information on the pair of portraits and the Panorama, but I can give you more regarding the latter as I have a fairly complete file on the subject.

Sincerely yours,

EOH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

artist

November 4, 1961

Miss Lillian Paley
Penn Art Center
1725 Chestnut Street
Philadelphia 3, Pennsylvania

Dear Miss Paley:

Thank you for your letter, and the press release.

About five years ago I decided that I would reduce the gallery roster to the artists whose association dated back to the pre-1930's and have made no additions whatsoever as I felt that thirty years was a long enough record for the promotion of new painters and sculptors, particularly since there are almost three hundred galleries in New York well equipped to introduce new artists. Thus there would be no object in making contact with me, but if you should have a show in New York I will be glad to see it if you send me an announcement.

Sincerely yours,

EH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 4, 1961

Mr. Samuel M. Green, Chairman
Department of Art
Davison Art Center
Wesleyan University
Middletown, Connecticut

Dear Mr. Green:

Although we did make tentative arrangements with Trinity College for an exhibition of Osborn's work, the dates will have to be changed considerably because the artist has not as yet delivered the paintings and drawings to us. At the moment we have no idea when the exhibition will take place in New York, thus delaying all further plans.

Just as soon as we receive the material from Robert Osborn we can set a specific date for the exhibition here to be followed by Trinity College and Wesleyan if it fits in with your schedule.

You will hear from me just as soon as we receive the pictures, and make the arrangements with Trinity. We can then ascertain what period would be most suitable for you.

Unless we hear to the contrary we will have the show available for you as suggested above.

Sincerely yours,

RMH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

TWENTY-FIVE BROAD STREET

NEW YORK 4, N. Y.

November 3, 1961

Dear Mrs. Helfert:

I believe the statement I received on the Tobey purchase is in error. My records show the following data on the payments made to date (including the enclosed check):

SALE PRICE - \$2,700. -

PAYMENTS:

- ① MARCH 17, 1961 - CHECK 1037 - 700.00 ✓
- ② APRIL 1, 1961 - " 1052 - 250.00 ✓
- ③ MAY 1, 1961 - " 1084 - 250.00 ✓
- ④ JUNE 15, 1961 - " 1110 - 250.00 ✓
- ⑤ JULY 11, 1961 - " 1145 - 250.00 ✓
- ⑥ OCT. 4, 1961 - " 1191 - 150.00 ✓
- ⑦ { NOV. 3, 1961 - " 1207 150.00 ✓
(HEREWITH)

TOTAL } 2,000.00 ✓
PAYMENTS }

BALANCE } 700.00 ✓
DUE }

I should appreciate it if you would have your bookkeeper check this against your records, and let me know how we come out.

I have developed a great fondness for the picture, and I am grateful for your advice to buy it. I have it now.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

St Albans Schl for Boys

November 11, 1961

Mr. Kurt Wiener, Director
H. K. Press
5431 Georgia Avenue
Washington 11, D. C.

Dear Mr. Wiener:

Since we have no photograph available of NEW YORK, 1929 by Georgia O'Keeffe, we are enclosing one of THE SHELTON WITH SUNSPOTS, N.Y., 1926, by the same artist.

You have our permission to reproduce this photograph in the book on Pinckney Trapier, to be published by the St. Albans School for Boys. With the reproduction credits should be given as follows:

Collection: Inland Steel Corporation

Photograph Courtesy of The Downtown Gallery

Sincerely yours,

Gratia Snider
Secretary

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE STANHOPE

34th Ave. at 81st St., N.Y. 28

Telephone Butterfield 8-5800



Downtown Gallery

32 E 57 St

N Y C

Gentlemen:

Please advise
why our Graham
Ratner Lutograph
has not been sent
to us in Florida.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ENCYCLOPAEDIA BRITANNICA

342 MADISON AVENUE

SUITE 702

NEW YORK 17, N.Y.

WILLIAM BENTON
PUBLISHER & CHAIRMAN

November 8, 1961

Dear Mrs. Halpert:

I think you will be amused by this
letter from Governor Stevenson, and indeed
Ben Shahn may like it also.

Sincerely,


William Benton

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Attachment
ahc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 31, 1961

Mrs. James Semans
1415 Bivins Street
Durham, North Carolina

Dear Mrs. Semans:

In response to your letter I am glad to enclose a catalogue of the current exhibition of Ben Shahn's paintings entitled "Saga of the Lucky Dragon" which as you note closes this Saturday, November 4th.

All but one of the paintings have been sold. A photograph of this is enclosed. However we have a number of drawings relating to this theme still available as only eight of them were actually included in the exhibition as we wanted to space the paintings properly.

For your information this has been the most successful exhibition in our career of thirty-six years with a record-breaking attendance, and many other paintings which were not on view were also sold during the period.

Number 9 in the catalogue was not completed for the show and has not as yet reached us. I shall be glad to send you a photograph when it arrives. There are other recent paintings we are saving for another exhibition and I will be glad to show any of these to you if and when you pay us a visit. I look forward to meeting you.

Sincerely yours,

EGH:gs
enclosures

*Send photo - sect
11/2
go*

sent to Cornell College, 10/31/61

DOWNTOWN GALLERY
32 East 51 Street
New York 22, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLAYTON S. PRICE

Born 1874, Bedford, Iowa. Died 1950

One-man Exhibitions:

Beaux Arts Gallery, San Francisco, 1925.
Berkeley League of Fine Art, Calif., 1927
Oregon Society of Artists, Portland, 1929
Retrospective "Price Paintings 1900-42", Portland Art Museum, 1942
Detroit Institute of Art (6 paintings in "Advance Trends in Contemporary American Art"), 1944
Valentine Galleries, N. Y., 1945
Museum of Modern Art "14 Americans" (one gallery devoted to his work), 1946
Munson-Williams-Proctor Institute (5 paintings in "10 Painters of Pacific Northwest"), 1947
Reed College, Portland, Ore., 1948
Portland Art Museum and Willard Gallery, N. Y., 1949
Oregon Journal "50 Years with C.S. Price", 1950
Traveling Memorial Exhibition arranged by Portland Art Museum and Walker Art Center, shown at Portland Art Museum, Seattle Art Museum, Los Angeles County Museum, Baltimore Museum, Munson-Williams-Proctor Institute, Detroit Institute of Art, Walker Art Center, California Palace of the Legion of Honor, Santa Barbara Museum, 1951
Downtown Gallery, N. Y., 1958

Represented:

Andover, Mass.
Detroit, Mich.
Eugene, Ore.
Los Angeles, Cal.
Mt. Hood, Ore.
New York, N. Y.
Pendleton, Ore.
Portland, Ore.

Seattle, Wash.
Utica, N. Y.
Washington, D. C.

Addison Gallery of Art
Detroit Institute of Art
University of Oregon
Los Angeles County Museum
Timberline Lodge
Metropolitan Museum of Art
Readington High School (2 mural panels)
Beach Public School (4 mural panels)
Library Association of Portland
Portland Art Museum (2 mural panels, 15 oils,
1 print, 176 watercolors and drawings)
Portland School Art League
Reed College
U.S. Post Office
Seattle Art Museum
Munson-Williams-Proctor Institute
U.S. Treasury Department (3 oils)

SKYMOOR DRUMBLITCH

Born 1923.

One-man Exhibitions:

Represented:

Des Moines, Ia.
New York, N. Y.

(and others)

Albright Art Gallery, Buffalo, N.Y., and elsewhere

Des Moines Art Center
Brooklyn Museum

F.A.

J. WATSON WEBB, JR.
11740 CRESCENDA STREET
LOS ANGELES 49, CALIFORNIA

November 8 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you so much for your kind letter of October 28th which was addressed to me at Shelburne but which caught up with me only a few days ago when I returned here to California. Though I'm sure Mrs. Schoonover has acknowledged your check, I wish to send you my thanks once again for being so fair to the Museum and for helping us out of the spot we were in with the twentieth century paintings which we at the Museum felt we didn't want to continue to collect. We appreciate your kindness and special, heartfelt thanks are sent to you from all of Ma Webb's family. In addition to being a trustee, you certainly have proven yourself to be a true friend of the Museum.

The Shaker bottles and contents are a definite asset to the Apothecary Shop and I wish to add my thanks to Sterling's. I'm glad you found a suitable place - namely, the Shaker Museum - to dispose of the other material which you kindly offered to us.

I agree with you that our folk art collection is tops, and though I don't feel that we need any additional pieces for it, I would think it would be dead wrong of me to say that we have closed the door entirely as far as acquiring any additional pieces is concerned. Hence if any of the art pieces worthy of special interest come to your attention, I wish you'd be kind enough to tell us about them. And if Shelburne's budget isn't stretched too taut, we'd like to give consideration to possible additional purchases...I'm sorry I missed the Folk Art Exhibition at the Metropolitan Museum, but I was in New York for only a day on my way back here.

I plan to be in New York in January for the Advisory Committee meeting and if I'm in the neighborhood of 51st Street at that time, rest assured that I shall stop in and say hello.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Telegram (full rate) sent 11/9/61 to:

Mr. Gordon Washburn, Director
Department of Fine Arts
Carnegie Institute
Pittsburgh, Pennsylvania

BY ALL MEANS REMOVE GLASS IF YOU SO DESIRE.

Mrs. Edith Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

A. F. A

telegram sent (full rate) 11/1/61 to:

Francis Bilodeau, Director
Sheldon Swope Art Gallery
Terre Haute, Indiana

EASTERN EXPRESS REFUSES OUR AIR EXPRESS PACKING. CRATING
IMPOSSIBLE. PLEASE ADVISE.

Edith Halpert
Downtown Gallery

November 14, 1961

The Honorable Philip H. Coombs
Assistant Secretary of State
Washington, 25, D. C.

Dear Mr. Coombs:

Thank you for your very kind letter of November 3rd, and please accept my apology for being so dilatory in my reply. The Ben Shahn exhibition which closed on November 4th was a record-breaking event and we are finally getting organized and attending to all urgent matters.

As you probably know, I am offering my collection to the Coreoran Gallery and insisted that an expert in American art completely objective in his approach make a selection from this large number of paintings and sculptures, eliminating whatever items are not of top caliber in his opinion. Mr. Bartlett Hayes, the director of the Addison Gallery of American Art in Andover, was chosen for this task and because he was involved in several other matters postponed the selection date until November 15th. It was essential that he see all the original works of art and therefore I could not remove any of the paintings that Mr. Robbins and I chose until this task was completed.

Thus you may now expect the list early next week. I hope that you will be pleased with the choice and that I will have an opportunity at some future time to see the actual objects displayed in your quarters.

In closing I want to thank you for the very kind remarks and to assure you that I consider it a privilege to participate in the cultural developments now - at long last - current in the U.S.A.

Sincerely yours,

ROH:ga

November 13, 1961

Mr. James S. Schramm
Post Office Box 727
Burlington, Iowa

Dear Jim:

Because my attorney was abroad for a number of weeks the actual papers containing my deed of gift to the Corcoran Gallery have not been executed, but are now in their final process.

I explained to Mr. Hamilton, the president of the Corcoran Gallery, that several of the prospective donors would like to date their gifts as of 1961, and both he and my attorney agreed that the wording of the letter of gift to the Corcoran Gallery should stipulate that such gifts would be subject to the actual establishment of the Gallery of 20th Century American Art and the acceptance of the large collection (or selection from) offered by E. G. Halpert - and that in the event of failure on the part of the Corcoran Gallery to fulfill such commitment the gift will be returned to the donor unless otherwise specified by him.

It will interest you I am sure to learn that a tremendous number of top works of art have been promised by collectors and dealers with many more in the offing. I feel very happy about the pretty certain possibility of seeing a museum of 20th Century American Art in our nation's capital, and have already dug up a superb eagle for the facade of this independent gallery.

The man to address in relation to your gift is Mr. George E. Hamilton, Jr., President, Corcoran Gallery, Washington, D. C.

And so, many thanks and best regards, to you and Dorothy.

Sincerely yours,

EOH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

To <u>EGH</u>	
Date <u>11/10</u>	Time _____
WHILE YOU WERE OUT	
Mr. <u>S. T. Smallens</u>	
of <u>Scarsdale Manor South</u>	
Phone <u>Scarsdale, N.Y.</u>	
<input type="checkbox"/> TELEPHONED	<input type="checkbox"/> PLEASE CALL HIM
<input type="checkbox"/> CALLED TO SEE YOU	<input type="checkbox"/> WILL CALL AGAIN
<input type="checkbox"/> WANTS TO SEE YOU	<input type="checkbox"/> IMPORTANT
Message <u>phoned. Would like</u> <u>word on O.K. Calla Lilies.</u> <u>Pls write her, not</u> <u>phone as she's out a</u> <u>lot.</u>	
Operator <u>go</u>	

Form W.O. No. 3 **GOLDSMITH BROS.** Stationers, 77 Nassau St., N.Y. 6, N.Y.

No
h. olver
121 w. 72nd st.
new york 23, n. y.

CLOWNS UNLIMITED
"humor in oil"

susquehanna 7-5330

*have our
own roster*

November 7th 1961

American Folk Art Gallery,
32 East 51st Street,
New York City

Dear Sirs:

If you would be interested in handling oil
paintings of clowns on consignment, please drop us a
card, and we will have a representative call on you
with pictures.

Sincerely,

Helen Olver
Helen Olver

note to dealers: ... clown pictures are the fastest selling oil paintings, but most of those who buy them
ARE NOT art patrons and do not frequent art galleries. clown pictures sell faster when displayed in
show windows ... we do not handle beatnik or amateur pictures.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Yale University Art Gallery

1111 CHAPEL ST., NEW HAVEN 11, CONN.

ANDREW CARNDUFF RITCHIE, DIRECTOR

Miss Gratia Snider
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

November 10, 1961

Dear Miss Snider:

Thank you for confirming so promptly the arrangements for the collection of the Rattner which your Gallery is lending us for our Contemporary Painting Exhibition. I will inform Cohen and Powell to call only during your business hours, 10-00 a.m.-6.00 p.m.

Since we made arrangements for the Rattner, an additional loan to us of the O'Keeffe painting Mount-
ain and Lake has been approved. Unless I hear from you, I shall just go ahead and plan to collect the O'Keeffe with the Rattner. I have listed it for insurance too.

Thank you again for your prompt and helpful instructions.

Very truly yours,

Frances F. Bohan
Mrs. Peter J. Bohan
Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 30, 1961

Miss Viola Turner
10 Rutgers Court
Westfield, New Jersey

Dear Miss Turner:

Thank you for your letter of October 12 and your check.

The drawing by Ben Shahn entitled HIS WIDOW will be shipped to you very soon after the exhibition closes on November 4th.

Sincerely yours,

Gratia Snider
Secretary

November 4, 1961

Miss Alice Stewart
Stewart Rickard Gallery
106 Macogdoches Street
San Antonio 5, Texas

Dear Miss Stewart:

When I finally got to my "exhibitions out" folder I discovered your letter of September 14th together with a list I had made at the time with a notation that the shipment be made next Monday.

As you probably know, a one-man exhibition of paintings and drawings by Ben Shahn is ending its course today completing the month assigned for this exhibition. You may have heard reports of the show and the fact that all but the two paintings we withheld from sale were purchased the first two or three days after the opening together with a good many of the drawings, leaving a long waiting list for future pictures that may come in.

In addition I find that practically all the available serigraphs were also sold during the period, with only a few examples of three or four editions still on hand. Thus unless you merely want to have the prints for exhibition and make this a purely non-commercial event it seems rather foolhardy to send you the material since there will be only less than half a dozen of the prints for sale. I am sorry that I am giving you such short notice, but we had no idea that our attendance would hit almost 15,000 within one month and that sales would also break all records.

Won't you please let me know your wishes in the matter immediately? We will carry out our original agreement to send you the show, but again it is up to you to decide whether you want to go to the expense without having any return to speak of. I would suggest that you wire or telephone - and I am sure that you can understand the unusual circumstances in this particular case.

Sincerely yours,

EOH:ga

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1961

2

Mr. Alfred P. Maurice

November 13, 1961

Very thanks for your collection - and very best wishes.

Mr. Alfred P. Maurice, Director
Kalamazoo Institute of Arts
509 Jasper Street
Kalamazoo, Michigan

Dear Mr. Maurice:

Thank you so much for sending me the very handsome catalogue of your current exhibition together with the Art Center bulletin. I was tremendously impressed with both and wish you great luck with this tremendous project. Someday in the near future I hope to have the privilege of seeing all this "in the flesh".

As you gathered no doubt from previous correspondence and from your brief visits here, this gallery is inordinately busy all the time as a source for material and information to the point where we are now becoming slightly confused, particularly after the Shahn exhibition which closed on November 4th after a record-breaking attendance of almost 15,000 which in these small quarters almost wrecked all the members of the staff including the boss-lady who just about collapsed. This is all in relation to a problem we now have concerning the Ratner painting entitled LAKE LANDSCAPE.

This, according to our records, was originally sent to Kalamazoo in May, and subsequently withheld for your exhibition as of August. When Art in America, represented by Jean Lipman and Cleve Grey, were here to select paintings for an exhibition sponsored by the magazine to benefit The Lighthouse I glibly agreed to lend LAKE LANDSCAPE for this occasion. As a result a color reproduction appears in the forthcoming issue with a notation that this painting will be in the exhibition I mentioned. Thus it is imperative to have it here by December 1st (not later), and I see no way of getting out of my commitment, particularly after the expense involved in the color reproduction. Again I apologize for not realizing that your exhibition might extend into December after the painting had been in your possession for so many months. Thus I hope that you will be only slightly irritated with me and will cooperate by shipping the picture in the allotted time. I can send a substitute if you like and will be glad to follow whatever suggestion you might make, again with the hope that you will understand my predicament.

(more)

over →

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JAMES A. MICHENER
TINICUM, PIPERSVILLE P.O.
BUCKS COUNTY, PENNSYLVANIA

October 30, 1961.

Dear Editr:

The enclosed receipt indicates that I got the paintings,
and many thanks indeed.

I also received the interesting group of publications
that you sent along under a different cover. I think
this indicates one of the reasons why people in the
field of American Art have always respected your
efforts. The fact that you would take interest in
the research end of it is impressive.

I'll get a check along to you one of these days.

Sincerely,

Jim Michener

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

regular fine-arts policy at the value you specify. Expert supervision of packing and installation is assured for each of the showings.

We would need to receive the loan in New York before December 15, 1961. Please have it shipped via Railway Express Collect to: The Museum of Modern Art, c/o Santini Brothers Warehouse, 447 West 49th Street, New York 19, New York with a value of \$650. placed on the box. This will assure us that the shipment will go forward under a fine-arts contract. However, if preferred by you, our Registrar will be glad to arrange for pick-up of your picture from The Downtown Gallery.

We shall greatly appreciate your help in making this exhibition possible. I look forward to your reply.

Sincerely,



Waldo Rasmussen
Associate Director
Department of Circulating
Exhibitions

Enclosures:

Loan Agreement Form in duplicate for:
John Marin: Machias, Maine. 1945. Watercolor

Return Envelope

FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS
Telephone: Michigan 2-0007
Cable Address: FAIRDH CHICAGO

November 13, 1961

A. P. Sullivan EGH
Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, N. Y.

Dear Edith:

Sally and I have asked two artists to join the gallery, and we are delighted that Ellen Lanyon and Dominick DiMeo accepted. Actually, DiMeo has been with us for quite a little time, and Ellen Lanyon joined us this fall.

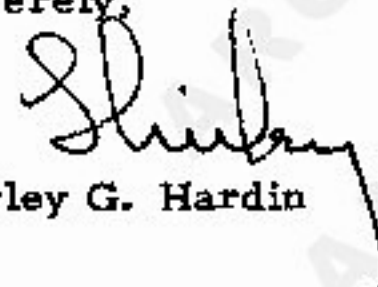
As she will be in New York this week, we are in hopes she will drop by your gallery, and in anticipation of this we are sending Ellen a copy of this letter to serve as an introduction to you.

We are pleased that she has been accepted in the coming Recent Painting, USA: The Figure exhibition at the Museum of Modern Art.

Ellen is taking a few examples of her work with her, and should you have time to review them, we think you will like what you find.

Sally joins me in sending best wishes, and we look forward to seeing you soon.

Sincerely,

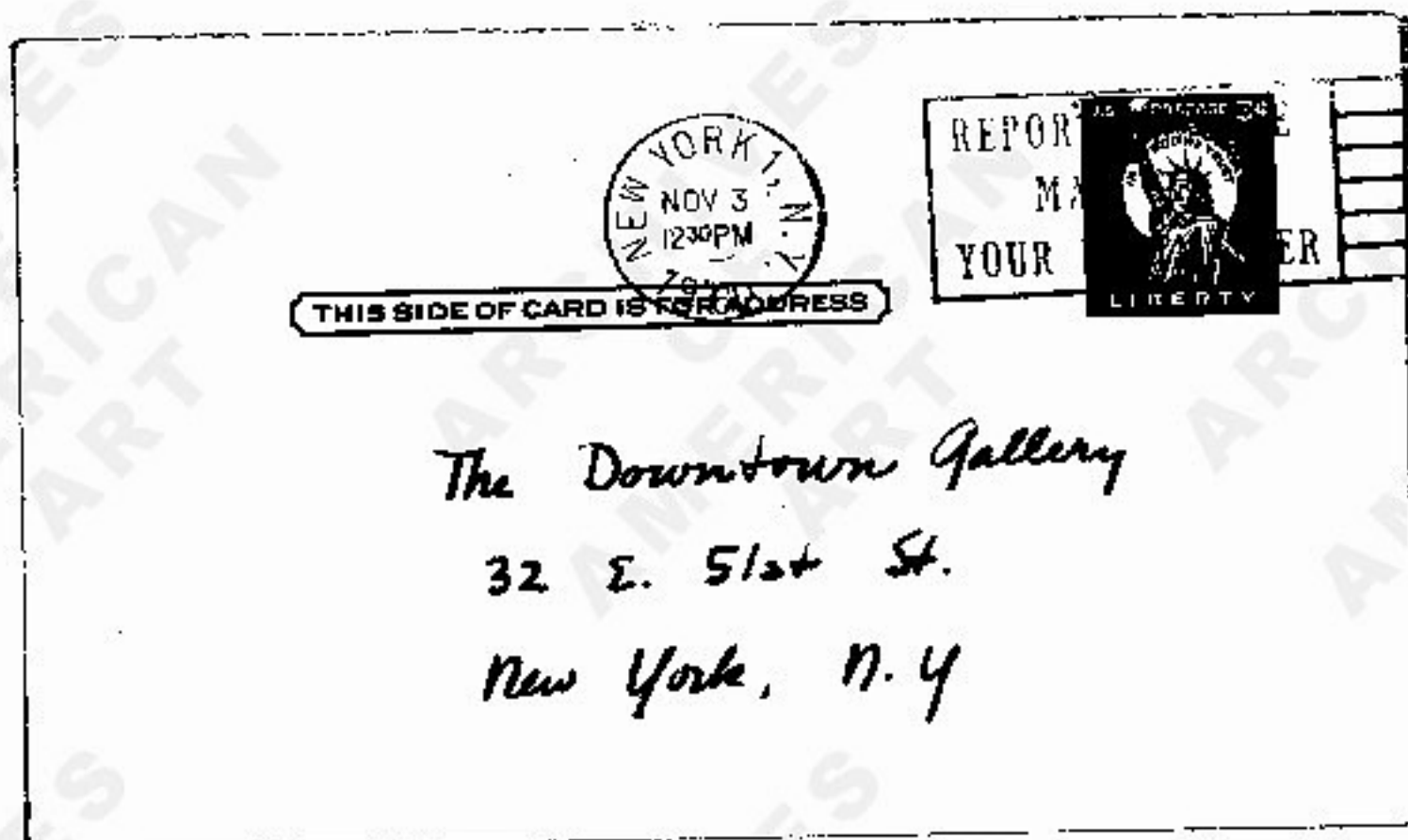


Shirley G. Hardin

SGH/s

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

artist

November 4, 1961

Mr. Carlton C. Gantt
5940 Garber Drive, N.E.
Atlanta 5, Georgia

Dear Mr. Gantt:

Thank you for sending me the reproductions of your paintings.

Since we specialize exclusively in original paintings and sculpture in the American Folk Art Gallery we are not equipped to handle any reproductions. Thus we can be of no service to you in this connection. I would suggest that you communicate with the Old Print Shop in New York.

Thank you for presenting me with the sample set.

Sincerely yours,

BH:gs

*Civil War
Sent
to Williams,
Corcoran*

2

stayed put for a bit! Perhaps
by now the tide of museum director
has gone out and things are
more peaceful. We don't want you to
kill yourself - or didn't you know that?

This is to confirm our date for
the evening of Tuesday, November
28th with the Tillich's. (If you
can't make it, please fire me off a
word right away, otherwise we'll be
expecting you - don't disappoint us!)
7:00, and the men will not be black tie,
so you don't need to dress to the teeth,
though Tillich loves to see the gals in
pretty dresses. Why don't you plan

Hazard, Ky.
Nov. 8, 1961

Miss Edith H. Halpert
Director of New York Art Gallery
New York, N. Y.

Dear Miss Halpert:

I am writing a paper on the life and works of the great artist Georgia O'Keeffe. Will you please help me get information on her? I am finding it very difficult to ^{get} material on her. I know she is one of the greatest, however, my source of supply is very limited. I would so much like to have some small prints of hers.

I should also appreciate it if you could refer me to

October 31, 1961

Mrs. Elizabeth Navas, Trustee
Estate of Louise C. Murdock Collection
Murdock Building
111-113 East Douglas Avenue
Wichita, Kansas

Dear Mrs. Navas:

I am listing the current insurance valuations for the works
of art listed below.

Charles Sheeler	SKYLINE, 1950	40x24"	\$ 12,000
John Marin	THE FOG LIFTS, 1949	28x22"	\$ 7,500

Sincerely yours,

RON:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 10, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Laron B. Munson
Munson Gallery
275 Orange Street
New Haven 10, Connecticut

Dear Mr. Munson:

In checking the records we find that there is still out on consignment to The Little Gallery one Ben Shahn silkscreen print entitled LUTE AND MOLECULES #2.

Our stock of this print is very low and we would appreciate its return at your earliest convenience. Thank you.

Sincerely yours,

Gratia Snider
Secretary

Chestnut Hill

SPORTSWEAR, 1407 BROADWAY, NEW YORK 18, N.Y. OXFORD 5-7370

• a division of HYAL INDUSTRIES •

Sent
down
to file by EGH
11/20/61

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 2, 1961

Mrs. Edith Alpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Alpert:

Mr. Allen D. Sirotto would appreciate it if you could give him the current evaluation of his Weber, Marin and Shahn for insurance purposes.

Thank you for your kind attention to this matter and with warmest personal regards from Mr. Sirotto, I remain

Sincerely yours,

Shelley Wallin

Shelley Wallin
Secty to Mr. Sirotto

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

EXHIBITIONS. The galleries regularly schedule ten exhibitions a year — monthly through the academic year and a summer show usually from the permanent collection. The exhibits have included such diverse media as ceramics and oil painting, architecture and prints, sculpture and stained glass. Subjects have ranged from African sculpture to contemporary church buildings, from commercial design projects to Chinese ink drawings, from nineteenth century landscapes to bold new Christian symbols. Work by artists of international reputation has been exhibited, while at least one show a year presents the works of promising local men and women. The galleries also cooperate with the University's Department of Art by exhibiting annually the work of students and staff. Occasional exhibitions are sponsored in addition to the regular schedule, such as The Chesterton Art and Crafts Fair and exhibits of liturgical art.



PERCY H. SLOAN MEMORIAL LECTURES: Lectures are presented monthly by prominent artists in connection with an exhibition of their work, or by art historians on the subject of the particular shows at the galleries. This program provides a unique opportunity to hear practicing artists speak on their personal approach to art as well as to meet the men and women who are forming our modern American cultural heritage. On occasion the lecture will assume the form of a demonstration when the galleries install exhibits of unusual technical properties.

SLOAN PRIZE: In order to encourage and stimulate academic excellence in art, the Junius and Sara Sloan prize is offered each year for the best student work or works in a graphic medium. A stipend of \$400.00 is granted by the Sloan Committee and the winning work or works are retained by the galleries as a part of the permanent collection.

SLOAN COMMITTEE: The committee charged with the responsibility of administering the Sloan collection and fund is composed of Professor L. A. Wehling, Chairman; Vice-President Albert F. Scribner; Professor Ernest C. Schwidder, Director of the University Collections; and Mr. Louis P. Miller, Trustee. Professor Richard Brauer is currently serving as Curator of the Sloan Galleries of American Paintings.



RESIDENT AND VISITING ARTISTS. Practicing artists are brought to campus on a regular schedule of visits under the auspices of the Sloan Fund. The purpose of the Visiting Artist program is to excite interest in art in the whole academic community through informal discussion sessions and through actual production of paintings, sculpture, or work of other media within the University facilities. The Visiting Artists also function in the Department of Art where they offer pro-seminar courses in the area of their professional competence. Artists of national reputation are scheduled for the near future in such diverse fields as portrait painting, sculpture, commercial design, water-color techniques, and oil composition. Scheduled for less frequent intervals are Artists-in-Residence who work and live as part of the campus community. The resident artist, through lectures and demonstrations, serves in a capacity similar to that of the Visiting Artists, and also executes projects for the University.



November 14, 1961

Miss Frances Bliesel
Renaissance Society
University of Chicago
Chicago, Illinois

Dear Miss Bliesel:

I am so sorry for delaying the reply to your telegram of November 7th. I have been away and am just now attacking my voluminous folder.

Unfortunately the Museum of Modern Art wangled for the retrospective of Shahn's work four of the paintings in the Lucky Dragon series. All but one had been sold and we had no control and especially so since at least one of these was purchased by the Stockholm Museum which insisted that we ship the painting at once. However, we made color transparencies of these and it may be possible to reassemble the others and arrange to present the four with the color transparencies which can be put into a container with a magnified glass or shown with a projector. In addition there would be the group of drawings which exceeds the number catalogued. I imagine it would be possible to reassemble almost twenty of the latter.

If you agree to this arrangement I will give you the names and addresses of the owners so that the paintings and drawings may be reassembled for the exhibition. Won't you please let me know?

Sincerely yours,

EGH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

FELIX LANDAU GALLERY

11/14/1961

702 N. La Cienega

Los Angeles 69, California

CA 2-1444

- On consignment to the
DOWNTOWN GALLERY
- 34 West 51st Street
- New York, N. Y.

20% commission on sale

Revised - see 11/15/61

1	NORMAN ZAMMITT, "Tamarack", 1961, oil on masonite, 7" x 12",	\$150.00
1	NORMAN ZAMMITT, "Final Landscape", 1961, oil on masonite, 6-1/8" x 10 1/4",	\$150.00
1	JACK ZAJAC, "Blooming Tree with Figures", 1961, oil on canvas, 17-3/4" x 13-3/4",	\$400.00
1	JACK ZAJAC, "A Starry Plain", 1961, oil on canvas, 16" x 20",	\$450.00
1	JAMES JARVAISE, "Open Window with Flowers", 1961, oil on canvas, 11" x 10",	\$350.00
1	JAMES JARVAISE, "Corner", 1961, oil on canvas, 8" x 8",	\$250.00
1	JOHN PAUL JONES, Selfportrait, oil, 1961, 15" x 13-3/4" 1961, oil, 15" x 13-3/4"	\$450.00 \$450.00
1	JOHN PAUL JONES, Head, 1960, oil, 13" x 11",	\$400.00
1	CLINTON ADAMS, "Apparition", 1961, oil, 12" x 12",	\$300.00

Please sign 1 page upon receipt and
return to us. Thank you. GN

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Leo S. Guthman

November 13, 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Found your nice letter when I came back.
Glad that I did get a chance to say 'hello' to you
in New York, even though the visit was a very
short one.

Sorry that I will not be there for your appearance
before the Collector's Club--I know that you will
help make it a very interesting program.

I wrote Lynne, telling her about George Culler.
The next move is up to her.

Everything good.

Fondly,



2629 So. Dearborn St.
Chicago 16, Illinois

of sales 11/11/61-29.
November 3, 1961
7 Photos
Ernie

Mr. Joseph Gaer Executive Director
The Jewish Heritage Foundation
9640 Santa Monica Boulevard
Beverly Hills, California

Dear Mr. Gaer:

Under separate cover I am sending you eight Weber photographs which we found in our current files. The balance will have to be ordered from our photographer with the exception of two or three of which we have no negative numbers. It will be necessary under the circumstances to write directly to the owners.

THREE JUGS, 1929

Collection: Phillips Gallery, Washington, D. C.

STILL LIFE WITH LOAF, 1925

Collection: Museum of Modern Art, 11 West 53rd St.
New York, N. Y.

SOLO, 1944

Collection: Spaulth Foundation, 120 East 81st Street,
New York, N. Y.

Meanwhile I am enclosing our bill for the photographs already sent.

Sincerely yours,

EDH:gs
enclosures

November 4, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dr. Charles W. Feinberg
National Director
American Red Mogen David for Israel
225 West 57th Street
New York 19, New York

Dear Dr. Feinberg:

I was glad to receive your letter as I am interested in the work for Mogen David Adom.

Our association with Ben Shahn is limited to paintings and drawings. Shahn prefers to take care of all commissions personally and I would therefore suggest that you write to him at his home - the address is Roosevelt, New Jersey - in connection with the cover for your journal.

Sincerely yours,

RON:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

**New Price List For Wholesalers
(8 Prints to each set)**

1 Set Up To 25 Sets\$.50	Each Print		
26 Sets Up To 50 Sets\$.45	"	"	
51 Sets Up To 100 Sets\$.41	"	"	
101 Sets Up To 150 Sets\$.38	"	"	
151 Sets Up To 200 Sets\$.34	"	"	
201 Sets Up To 250 Sets\$.34	"	"	

(Prices will be discussed if larger quantities
are desired)

for his doctorate.

Miss Paley has acted in many capacities connected with art. Recently she has been conference chairman of Art and Exhibits for Brandeis University (Women's Committee). She has managed her own art school and headed numerous art programs. Now, she has decided is the time to devote herself to her own work exclusively. All the sketch books of her travels through Europe and Mexico have to be transcribed into paintings. She feels it can be accomplished in Philadelphia.

The Portuguese Information bureau will sponsor this exhibit of paintings in the Casa de Portugal on Madison Avenue in New York in January 1962.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ARIZONA STATE
UNIVERSITY

TEMPE, ARIZONA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 7, 1961

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

As the photographs on American Folk Art have not arrived I thought I should let you know. I understood from your letter that they were being mailed about October 25, 1961.

Very sincerely yours,

Paula R. Kloster

Paula R. Kloster
Curator and
Professor of Art

PRK/nf

November 10, 1961

Mr. John S. Newberry
680 Madison Avenue
New York 21, New York

Dear Mr. Newberry:

Your response to my request for provenance on YELLOW PEARLS
was a veritable surprise package.

I had no idea that so much material would be available, and
all of it so very useful for our files. I am most grateful.

My very best regards.

Sincerely yours,

EGH:gs

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD

DIRECTORS
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E.C. PHILLIPS

TELEPHONE: WHITEHALL 3375.
TELEGRAMS: OFORT, LESQUARE, LONDON.

THE LEICESTER GALLERIES,

LEICESTER SQUARE,

LONDON, W.C.2.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.


- 2 -

but I think you will understand our point of view.

Please let me know what you think about the dates proposed. If necessary, we could probably arrange them at another moment. April is, of course, a very good time of the year here.

With kind regards,

Yours sincerely,



MRS. JOHN C. MARIN, JR. 15 SEMINOLE WAY SHORT HILLS, NEW JERSEY

November 2, 1961

Dear Edith,
John and I have spoken
often about the wonderful
"Ballets U.S.A." we all saw
together last month. You
certainly were a good sport
to go through with the
plans in spite of the fact
that you had been so busy
the evening before. The entire
evening was enjoyable.
Many thanks!

Sincerely,
Norma

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C O P Y

November 8, 1961

Babcock Galleries
805 Madison Avenue
New York, N.Y.

Dear Sirs:

The directors of the Sloan Galleries have asked me to take steps toward making a major acquisition for our permanent collection. We are interested in the work of Georgia O'Keefe, --especially her recent work -- Charles Sheeler, Charles Demuth, John Marin, or Lyonel Feininger. Do you handle the work of any of these artists? If you do, we would appreciate receiving information about what you have.

Enclosed find a brochure about our Galleries.

Thank you.

Sincerely,

Richard Brauer, curator

RB/bk

POLIER, MIDONICK & ZINSSER

ATTORNEYS AND COUNSELLORS AT LAW

60 EAST 42ND STREET

NEW YORK 17, N.Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER
STEPHEN WISE TULIN

MURRAY HILL 7-3577

CABLE: POLMIDARM NEW YORK

October 31, 1961

The Members of the Board of Directors
Art Dealers Association, Inc.
New York, New York

Dear Ladies and Gentlemen:

Enclosed please find three copies of the October 30, 1961, memorandum from the Directors to charter members of the Association. Please destroy the October 27th proposed draft of this memorandum. The enclosed October 30th final version now going out to the charter members differs from the previous draft only in that my name is removed.

The extra copies enclosed are for the purpose of being used at personal meetings between directors and prospective members. The only remaining prospective members on the "immediate prospects" list approved by the directors to date, are the following:

Darlscher Gallery
Kootz Gallery
Bertha Schaefer Gallery
Otto Gerson Gallery
Kneedler & Co.

Komer Gallery
Paul Rosenberg & Co.
Duveen Brothers, Inc.
Perle Galleries
Catherine Viviano Gallery

The Directors, by calling each other, can informally decide who should follow up on each of the above ten names. If you have any suggestions, please communicate with the other directors to inform them how you feel.

Meanwhile, please consider this letter as Notice of a Directors' meeting, to be held at 5:30 p.m. on Friday, November 10, at the home of Mrs. Eleanor B. Saldenberg, 10 East 77th Street.

The agenda will be the same as that of the previous meeting, with special emphasis on discussing the proposed Code of Ethics and the proposed form of Standard Gallery-Artist Agreement. Also, any additional methods of approaching the ten prospective charter members listed above can be further planned.

Sincerely yours,

Millard L. Midonick
MILLARD L. MIDONICK

MM:irm
Enclosures

Mrs. Grace Borgenicht Brandt
Mr. Leo Castelli
Mr. Andre Emmerich
✓ Mrs. Edith Gregor Halpert
cc: Mrs. Catherine C. Romanway
Executive Director

Mr. Dan Rhodes Johnson
Mrs. Eleanor B. Saldenberg
Mr. Robert Samuels, Jr.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

particulars. I hope that you do accept and that on this occasion you will have time to meet Assistant Secretary Coombs and Deputy Assistant Secretary Isenbergh.

On Sunday Afternoon I delivered the books and had a most pleasant chat with Natalie, Harry and Patricia. I also enjoyed the paintings and sculpture in their home.

With very best wishes.

Sincerely,

Warren

Warren M. Robbins
Bureau of
Educational and Cultural Affairs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 1, 1961

Mr. Waldo Rasmussen, Associate Director
Department of Circulating Exhibitions
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Rasmussen:

Below you will find the valuations on the two paintings.

Because it is impossible for me to give such information on the telephone - after all I cannot remember sizes and dates of all the paintings we have sold in this gallery - would you be good enough to arrange for future data by writing a letter in duplicate with the correct title, size, and date of the painting. This will reduce the work for us to some degree.

Ben Shahn	SHURAT'S LUNCH	\$ 3,000
-----------	----------------	----------

Ben Shahn	SPRING	2,500
-----------	--------	-------

Sincerely yours,

BDH:gs
enclosures

November 9, 1961

Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles, California

Dear Mr. Landau:

What with the record-breaking attendance at the Ben Shahn show we find that our supply of Shahn prints is at an all time low.

Would you be good enough therefore to return to us the prints which you have on consignment? These are, as you know, CAT'S CRADLE - three prints, LOVE AND MOLECULES #2 - one print.

Would you also, without waiting to pack the prints, send us one photographic print of Zajac's GOAT IN STAKES I?

Thank you very much.

Sincerely yours,

Gratia Snider
Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ph. Pa Acad

Theresa Person
330 E. Michan St.
Phila 19, Pa

Downtown Gallery
New York, N. Y.

Gentlemen.

I own a
Kumiyoshi Black and white
ink drawing of vase and
flowers,

If you should be
interested in purchasing this
drawing I would be willing
to send you a photograph
of it.

Very truly yours
Theresa Person

George Braziller, Inc.

215 PARK AVENUE SOUTH • NEW YORK 3 • N. Y.

OREGON 4-6004

November 9, 1960

Miss Kantrell
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Miss Kantrell:

Here is the list of color transparencies I am trying to locate. The only addresses I am missing are of Mrs. Johnston (#9) and then there is the question of the owner of #3 CONTEMPORARY AMERICAN SCULPTURE, 1940.

Also, DEMONSTRATION IN PARIS, Coll. Elmer Rice has been substituted for #1, BORDER ILLUSTRATION FOR THE HAGGADAH.

Should you have any transparencies of these sixteen items in your files, it would be a great help if they could be made available to us, as I am rather rushed in gathering this material. The transparencies would not be harmed in any way and would be returned to you after the plates have been made. I would of course also take care of securing the necessary permissions.

With many thanks for your help and kindness,

Sincerely,


Mary Gottlieb
Art Editor

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

George Braziller, Inc.

215 PARK AVENUE SOUTH • NEW YORK 3 • N. Y.

OREGON 4-6004

November 14, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Our costs have finally come in on the Ben Shahn and I regret to say that, in light of these costs, it would be impossible for us to undertake what is really a very worthwhile project.

I am sorry.

Cordially,


George Braziller

GB:cw

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1961

Mr. Peter A. Wick
Museum of Fine Arts
Department of Prints
Boston 15, Massachusetts

Dear Mr. Wick:

Thank you for your letter and for the pleasant news. Naturally I am very pleased that two such outstanding examples by Marin will represent him at the Museum of Fine Arts - and that we made it at last. The invoice you requested is enclosed.

I hope that when you are next in town you will come in to say hello. It will be so nice to see you.

Sincerely yours,

EGH:gs
enclosures

11/11/61

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith Gregor Halpert
The Downtown Gallery
32 East 51 St.
New York, N. Y.

Dear Miss Halpert;

I have a small collection which includes
Ingers, Bloch, Hossain & Sloan. I have been interested
in Marin & possibly ~~Blanchet~~.

Would you please let me know what you
have with descriptions and price. I have a limited range
and, would be interested in something modest. Hoping to
hear from you, I am

Sincerely yours,
Harold J. Goldman
4602 Valerie St.
Belland; Tex

Send some photo
with description

AFA

[Handwritten signature]
[Handwritten initials PO]
[Handwritten flourish]

November 4, 1961

Professor Jermyne MacAgy
Fine Arts Department
University of St. Thomas
3812 Montrose Boulevard
Houston 6, Texas

Dear Jerry:

I was delighted to hear from you and am most grateful that you thought of me in relation to the Folk Art exhibition held at the University of St. Thomas. Frankly I had no idea that you were interested in this material and that the de Menils have continued collecting Folk Art. I recall selling two or three items to them some years ago and of course recognize the "lent anonymously" items which I sold to Miss Ida Hogg.

Now I understand why I was unable to borrow many of these items for the exhibition I arranged at Neiman-Marcus. A catalogue of this show is enclosed. I had planned an exhibition of both paintings and sculpture to open next week, but so many of the outstanding examples were in Dallas and were not returned as scheduled that I have postponed the show until mid-November to coincide with the opening of the Garbisch exhibition at the Metropolitan Museum. I hope you will see this show as it will include some really extraordinary examples in all media.

In any event when you are next in town do come in and say hello. It will be so nice to see you.

Sincerely yours,

BCH:gs
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

November 14, 1961

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I am sorry that my African and Oceanic Exhibition kept my nose to the grindstone, preventing my seeing more of you. Hopefully, I will be back soon after the first of the year.

Just before I left for New York I had several sessions with insurance adjusters relating to the Dove collage. If this has not been settled to your satisfaction by this time, have your secretary drop me a note and I will exert some pressure. *note*

✓ Our December Collector's Exhibition opens December 8 and continues through December 31. We should have the work for installation by November 30. I will be happy with your selection of drawings, graphics and paintings, as well as the work of the sculptor you mentioned. We have placed a five hundred dollar price limit and hope that within this range your generosity will extend to some twenty to twenty-four examples. We will do our best to be good salesmen and to keep art in Iowa. The Art Center will not take any commission and will insure as per your invoice and of course pay shipping charges.

My best to you as always.

Cordially,

Tom

Thomas S. Tibbs
Director

TST/edp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE ST. LAWRENCE UNIVERSITY
CANTON, NEW YORK

November 14, 1961

DEPARTMENT OF FINE ARTS

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

Each year St. Lawrence University sponsors a Spring Arts Festival for the students and neighboring communities. This includes dramatic, film, and music presentations, lectures, and student and professional art exhibitions. For the past two years, the main art exhibition has been composed of paintings loaned by various New York galleries (last year twenty-one paintings from the Alan, Keetz, and Nordness Galleries).

For this year's principal festival exhibition, we would like to have an exhibition of the work of one man and, if possible, to have that artist here to speak about his work, his views on painting, or the Arts in general. Two of the artists we would like to contact to determine their interest and availability are Ben Shahn and Jack Levine, both of whom, I think, are represented by your gallery. Would you let me know where I can get in touch with them?

Thank you.

Sincerely,

Harlan H. Holladay
Harlan H. Holladay

HH:bb

Alan Bond

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1961

Mr. Harris B. Steinberg
55 East 86th Street
New York, New York

Dear Mr. Steinberg:

After checking my records I find that an error has been made and the correct open balance is \$700. Please accept my apology for this mistake and for any inconvenience this may have caused you.

Enclosed you will find an itemized statement of your payments to us.

Thank you for calling this to my attention.

Sincerely yours,

Irene Gruber
Bookkeeper

ig
encs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 6, N. Y.

TELEPHONE DIOBY 4-5759

165 BROADWAY

October 31, 1960

Mr. Louis Rudolph
3601 Greenway
Baltimore 18, Md.

Dear Mr. Rudolph:

Re: The Downtown Gallery, Inc.
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$2210.75.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

Joseph D. Laveman
Joseph D. Laveman, C.P.A.

The above balance in the amount of \$2210.75 is correct.

Remarks:

*There is no balance open
This picture was
returned to the Downtown Gallery
some time ago.
I am awaiting a refund, R/R*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE AMERICAN FEDERATION OF ARTS



41 East 65th Street, New York 21 • YU 8-7700

OFFICERS

Roy R. Neuberger
President
George H. Fitch
First Vice President
Lloyd Goodrich
Second Vice President
David M. Solinger
Third Vice President
Hudson D. Walker
Secretary
Allan D. Emil
Treasurer
Robert Woods Bliss
Honorary President
Richard F. Bach
Honorary Vice President
William M. Milliken
Honorary Vice President

TRUSTEES

Philip R. Adams
Arthur G. Altschul
H. Harvard Arnason
Lee A. Ault
Pietro Belluschi
William McCormick Blair
Elizabeth B. Blake
Lawrence H. Bloedel
Adelyn D. Breeskin
Francis E. Brennan
Leslie Cheek, Jr.
William G. Constable
Charles C. Cunningham
John de Menil
Rene d'Harnoncourt
Dudley T. Easby, Jr.
Allan D. Emil
George H. Fitch
Bernice C. Garbisch
Lloyd Goodrich
Paul S. Harris
Bartlett H. Hayes, Jr.
Susan M. Hilles
Henry R. Hope
Thomas Carr Howe
Alan Jarvis
Alice M. Kaplan
Sherman E. Lee
Vera G. List
Daniel Longwell
Earle Ludwig
Stanley Marcus
Arnold H. Maresmont
Elizabeth F. Miller
Grace L. McCann Morley
William C. Murray
Charles Nagel, Jr.
Elizabeth S. Nason
Roy R. Neuberger
Fred L. Palmer
Petry T. Rathbone
Rita M. Rentschler
Helen C. Russell
James S. Schramm
Lawrence M. C. Smith
David M. Solinger
Eloise Spaulth
Edward D. Steane
James Johnson Sweeney
Hudson D. Walker
John Walker
John W. Farrington
Susette M. Zurcher

DIRECTOR

Harris K. Prior

November 9, 1961

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

In accordance with our telephone conversation yesterday I am enclosing loan agreement forms for the Rattner print ELOHIM executed in Paris, 1961. Would you kindly fill out the brown copy and return it to me. The gray copy is for your file.

Many thanks for making this print available to the A F A exhibition HAYTER AND ATELIER 17.

Very sincerely,

DIANE GOETZ

Diane Goetz
Research and Exhibitions

Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

OK
JM

November 14, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Allen Siroto
30 East 37th Street
New York, New York

Dear Chick:

What a stranger you turned out to be. I have been waiting all this time to talk with you about the other pictures before sending you the check for the amount due. However this was not to be since many months have passed subsequent to your last visit.

The check is now enclosed and I certainly would like to discuss with you the possibility of repurchasing the other paintings we sold you as I do not like to see our artists' work clear through other dealers. This of course is based on the possibility that you will want to dispose of additional paintings in your collection, how that you spend so much time in Florida away from your New York home.

Do write me at your earliest convenience, and for heavens sake come in to say hello. I miss you and look forward to seeing you soon accompanied by Alice.

My very best regards.

Sincerely yours,

ECH:gs
enclosure

November 1, 1961

Mr. Abram Lerner, Curator
Joseph H. Hirschhorn Collection
11 East 69th Street
New York 21, New York

Dear Mr. Lerner:

Indeed I shall be very glad to send you the current valuation on the paintings listed in your letters of October 26th and 30th, but I hope you will be patient enough to wait until after the Shahn exhibition closes as the record-breaking attendance makes it impossible for me to refer to our books for comparative figures. You will hear from me within the next week or so.

Meanwhile I hope you will come in to see the exhibition and will get Joe to accompany you. I told him he is perfectly safe because there is nothing for sale in the exhibition.

It will be nice to see you.

Sincerely yours,

EGH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

If there is there enough stuff left
with what I build in the mean time,
I plan perhaps to look to the middle and
far west.

In the long run however
I am anxious not to get completely
disconnected from New York. I am
pondering the next move in this
direction.

When we talked you had
an idea which you could not
tell me while I was still connected
with a gallery. I am curious what it
was. Also open to my suggestions.

I will be in New York
the end of Nov. or Early Dec to deliver on
commission. I will write ahead
with the hope of being able to see

JACOB SCHULMAN
36 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

November 7, 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 21, New York

Dear Edith:

Your gift of the Jack Levine drawing
was most thoughtful and, you must know, very
much appreciated.

It certainly marks a warm friendship
which I cherish very much.

Sincerely,



JS:KB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Nov. 21, 1961

Mr. Raymond Taylor Entenmann, Director
Fort Worth Art Center
1500 Montgomery
Fort Worth, Texas

Dear Mr. Entenmann:

Yesterday a painting by John Marin, entitled, "Maine Series" was returned to us. It was listed on our consignment #5189 dated December 28th, 1960.

I note on the same consignment, a painting by Charles Demuth, known as "Blue Hat"; this was not returned with the Marin picture. If it is convenient, we would like the Demuth returned shortly.

Thanking you -

Sincerely yours

John Marin, Jr.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Art Dealers Association, Inc.

MEMORANDUM - page 2

10-30-61

During the summer months, our representative was instrumental in negotiating a settlement of the proposed Artist-Tenants strike. No art dealer was inconvenienced by such a proposed strike.

We are drafting a proposed Code of Ethics for Art Dealers for your suggestions and approval.

A printed contract form for use by any member galleries who wish, will set forth the generally useful and fair terms of exclusive gallery-artist relationship. It will be similar in usefulness to the New York Real Estate Board Standard Form of Lease, and will indicate that it is a Standard Form of Gallery-Artist Agreement of the Art Dealers Association, Inc. Blank spaces will permit individual modifications suiting particular requirements.

We are exploring voluntary group insurance against fire, theft and other risks, to be placed with Lloyds of London. For any member who may wish to avail himself or herself of such group insurance, there will be estimated premium savings of 20 to 25 per cent.

We are exploring bulk advertising rates.

We are furthering rebuttal of public statements incorrectly portraying art and art dealers. We will encourage positive and constructive viewpoints toward artists and art dealers.

We are considering an Authentications Committee which will be able to establish a voluntary panel of arbitrators who will render awards concerning authentication when requested.

We are considering the problem of establishing standards of service for the purpose of making valuations available for tax and insurance problems.

We will shortly submit for your approval a seal or insignia which can be displayed by members of this Association in their places of business, and on their stationery and literature, on a discretionary basis.

We are considering various other projects.

We have been operating without paid staff since July 1st, so that our operating costs currently are nominal.

Please call or write any of us, or send your message to the Association for transmission to us, for any priority ideas to which you may wish us to address ourselves sooner than the first membership meeting to be set in a month or so. Or, let us know that you wish to help the Board personally on any project, and if you wish to receive notices of Board meetings.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY — ANDOVER, MASSACHUSETTS

November 13, 1961

Dear Edith:

I'll try to reach New York sufficiently early so that I can turn up at the Gallery between ten and eleven o'clock this coming Wednesday. It will probably be easier to go to the warehouse than to move everything to the Gallery, so let's do it that way.

Cordially,


Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

bhh/t

[encl. Benton 11-8-61]

UNITED STATES REPRESENTATIVE
TO THE UNITED NATIONS

799 United Nations Plaza
New York 17, New York
November 4, 1961

Dear Bill:

Ben Shahn has arrived, and in such a splendid disguise! To my own admiration I have added the exclamations of many others who have seen it hanging in my office. It was awfully good of you to send it to me, and I hope you'll stop by before long -- to translate the Hebrew!

I yearn for another weekend at Southport.

Yours,

Adlai E. Stevenson

Hon. William Benton
Encyclopaedia Britannica
342 Madison Avenue
New York 17, New York

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

53 STATE STREET
BOSTON 9, MASSACHUSETTS

October 31, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Edith:

I have asked the Boston
Truck Company to deliver
the picture to you and
perhaps by now it has
arrived.

I can appreciate your
feeling in regard to the
sale. I would be delighted
to sell it to you for
whatever you feel you could
afford to give me. There-
fore, I will leave it to
your judgment and will
understand.

Affectionately yours,



Nathaniel Saltonstall

(3)

you for a check on the work in with
at least a year's work in commissions already
signed up. In spite of this I am
anxious to keep the gallery side of things
going. I feel that gallery prices and
gallery exposure is the foundation on
which commissions rest, both aesthetically
and in business sense.

Thanks very much

For your interest

Paul Aschbach

I hope you will find it
valuable to get back so far to have it
look a little like I, remember
and also find for report all this

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

***CLASS OF SERVICE**

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

BF-1201 (4-60)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International
Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

1961 NOV 1 PM 11 30

NA529 SYA684

DB259 SSE207 D LLV161 NL PD FAX DALLAS TEX 1

MRS EDITH HALPERT, DOWNTOWN GALLERY

32 EAST 51 ST NYK

HAVE JUST RETURNED FROM SETTING UP SHOW IN MEXICO AND RECEIVED
YOUR LETTER. HOWEVER I THINK EVERYTHING TAKEN CARE OF SATISFACTORILY
AND SCHUMM IS ON THE JOB. MY LETTER FOLLOWS. WARM REGARDS
WARREN LESLIE.

Neiman-Marcus

November 9, 1961

Miss Helen Oliver
Clowns Unlimited
121 West 72nd Street
New York 23, New York

Dear Miss Oliver:

Your letter of November 7th addressed to the American Folk Art Gallery has been received by Mrs. Halpert, director.

Since we have our own roster of artists and are not contemplating any additions we would not be interested in receiving paintings from your organization. Thank you in any case.

Sincerely yours,

Gratia Snider
Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C.

OFFICE OF THE PRESIDENT

October 31st,
1961.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

Dear Mrs. Halpert:

This is to acknowledge receipt of your
letter of October 20th.

The Quarterly Meeting of the Board of
Trustees was held yesterday, and I reported the
situation. I was sorry I was not able to give
them the definite terms of your proposed generous
gift.

I find that I can be in New York and
make arrangements to see you at your convenience
on the afternoon of November 10th or the morning
of the 11th. Would either of these days be con-
venient to you and if so what time?

With kindest regards,

Sincerely yours,


President.

GEH/rm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert

-2-

November 8 1961

With best wishes to you and with many thanks
for many things,

Most sincerely,

Watson Webb Jr.

JWWJr
mdu

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1961

Dr. C. Nordenfalk, Director
National Museum
Stockholm 16, Sweden

Dear Dr. Nordenfalk:

Thank you so much for sending us the check in payment for the painting by Ben Shahn entitled A SCORE OF WHITE PIGEONS. Do you require an official receipt, and if so in what form should this be presented?

When the Museum of Modern Art sent me a letter requesting that we include this painting in the shipment for exhibition abroad I took it for granted that your permission had been obtained by the Museum, and therefore carried out the request. I trust that this is satisfactory to you.

It occurred to me that you might be interested in having a copy of our biographical notes on the artist for your records. This is now enclosed together with a photograph of the painting.

In closing I want to tell you how much I enjoyed meeting you, and add the hope that I will have the pleasure of seeing you again on your next visit to New York. My very best regards.

Sincerely yours,

RMH:ga
enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

BP 1201 (4-40)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

NT897 KA582

K DVA852 NL PD DENVER COLO 14

MISS EDITH HALPERT

1961 NOV 14 PM 9 40

DOWNTOWN GALLERY 32 EAST 51ST ST NYK

OUR EXHIBITION CLOSING NOV 26 TO SHIP BEFORE THIS DATE MUST
BUILD A SPECIAL CRATE AND WOULD EXPECT TO BILL YOU FOR THIS
IF THIS MEETS WITH YOUR APPROVAL PLEASE ADVISE BY WIRE AND
WE WILL SHIP IMMEDIATELY

OTTO KARL BACH DENVER ART MUSEUM.

From 4 opening

THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.
WHITEHALL 3-6168

FIRE ISLAND PINES
JUNIPER 3-6568

REAL ESTATE
INSURANCE

November 10, 1961.

Mrs. Edith G. Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

We are in receipt of your check for \$474.25 in payment for the two October items - workmen's compensation and liability policies - and thank you for the payment.

We now enclose two duplicate invoices, as you requested, which represent premium due for renewal of your fur floater and an additional premium due for the increase of your fire insurance, covering your household furniture and personal property, by \$4,000.00.

We trust this is the information you are seeking and would appreciate your early attention to this matter.

Thank you kindly for your cooperation.

Very truly yours,

THEODORE D. TAUSSIG

BY: *Gertrude Hirschman*

Enc.

P.S. There is one further item of the Downtown Gallery, Inc. in the amount of \$666.39 for which the Company has been calling us. This represents the premium for the monthly value reports from October, 1960 to August, 1961. Please favor us with your check as we have promised the Company to pay this item by November 17th.

SH

*Re write her the att
we not for
D.S. & we
Pd by BKA*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

32 East 51st Street
New York 22, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

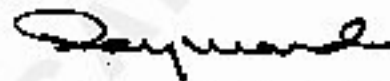
We are planning a small exhibition of paintings, drawings, and prints here at the Fort Worth Art Center to open on December 11. The purpose of this exhibition is to present material for our Acquisitions Committee to consider for our permanent collection. During my recent visit to your gallery I indicated an interest in several items, among them:

Gen
Hartley, Shell and Sea Anemones
O'Keefe, four drawings of Branches

Would it be possible for us to borrow these for our exhibition? It will run through January 7th and we will return unsold items as soon thereafter as possible. We will arrange to have Budworth pick up from your gallery, pack and ship to us by December 1st, the items we are interested in, and will insure them while they are away from your premises.

We appreciate your interest in allowing us the use of these works of art and hope that we will be able to acquire by this method some work from your gallery for our Permanent Collection.

Yours sincerely,



Raymond T. Entenmann
Director

7 November, 1961
RTE/jm

• baker paper company •

36 BROAD STREET

Since 1899

BEVERLY - 1-5050

OSHKOSH

•••

WISCONSIN

11 NOVEMBER 1961

EDITH GREGOR HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, N. Y.

DEAR MRS. HALPERT:

THANK YOU FOR SENDING THE STUART DAVIS AND JOHN MARIN
PHOTOGRAPHS. THEY ARE VERY INTERESTING, AND I AM SURE
THAT IF I CAN GET OUT TO NEW YORK IN FEBRUARY, AS I
HOPE TO DO, I SHOULD BE ABLE TO FIND SOMETHING IN YOUR
STOCK THAT WILL APPEAL TO ME.

IN THE MEANTIME, AS PER YOUR REQUEST, I AM RETURNING
THE PHOTOGRAPHS.

THANK YOU!

SINCERELY,

Keith Baker

CHARLES SCRIBNER'S SONS



PUBLISHERS

597 FIFTH AVENUE

NEW YORK 17, N. Y.

October 30, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed you will find the photograph of the Edward Hicks' painting of William Penn's treaty with the Indians which you kindly loaned us for use in the revised edition of our American history textbook, BUILDING A FREE NATION. This project has now been postponed indefinitely.

Thank you for your help and interest in our educational work.

Sincerely yours,

Florett Robinson
Picture Desk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Nov. 4. 1961.

Mrs. Edith Halpert.

How may I find
out the value of a 16th Century
Flemish painting of the "Red Piper".
The painting has
seven faces of children.

It has been in
my family for 75 years.

I will appreciate
your advice in tracing
its origin.

Thank you —

Mrs. E. Snyder.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Alfred P. Maurice

pg 2

November 13, 1961

November 13, 1961

Many thanks for your cooperation - and very best regards.

Very truly,
Sincerely yours,
Alfred P. Maurice
200 Madison Street
Chicago, Illinois

Dear Mr. Maurice:

BOH:gs

Thank you so much for sending me the very handsome catalogue of your current exhibition together with the letter collection. I was tremendously impressed with both and wish you great luck with this tremendous project. Someday in the near future I hope to have the privilege of seeing all this "in the flesh".

As you mentioned no doubt from previous correspondence and from your last visit here, this gallery is unfortunately busy all the time as a source for material and information to the point where we are now becoming slightly confused, particularly after the 1961 exhibition which closed on November 1st after a record-breaking attendance of almost 12,000 with in these walls. They almost wrecked all the members of the staff including the post-lady who just about collapsed. This is all in relation to a problem we now have concerning the latter painting entitled "LARK LANDSCAPE".

This, according to our records, was originally sent to Baltimore in May, and subsequently withheld for your exhibition as of June 1st. When it in fact, represented by Jean Lipman and Olive Grey, were here to select paintings for an exhibition sponsored by the magazine to benefit the Baltimore I didn't agree to lend the painting for this occasion. As a result a color reproduction appears in the forthcoming issue with a notation that this painting will be in the exhibition I mentioned. Thus it is imperative to have it here by December 1st (not later), and I see no way of getting out of my commitment, particularly after the expense involved in the color reproduction. Again I apologize for not realizing that your exhibition might extend into December after the painting had been in your possession for so many months. Thus I hope that you will be only slightly irritated with me and will cooperate by showing the picture in the allotted time. I can send a substitute if you like and will be glad to follow whatever suggestion you might make, again with the hope that you will understand my predicament.

(over)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Percy Sloan oil Mizen



The Enchanted Orchard w.c. Smith



North Woods Mood w.c. Burchfield

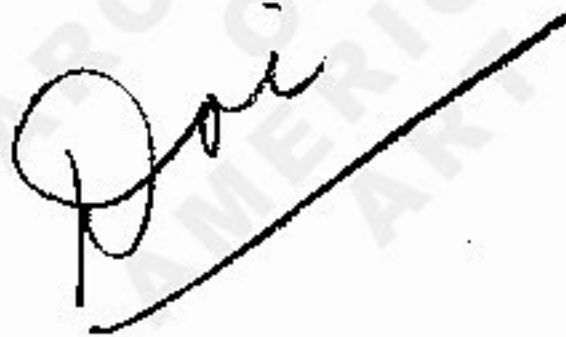


Landscape in the Catskills oil Carlsson

THE UNIVERSITY OF NEBRASKA
LINCOLN 8, NEBRASKA

ART GALLERIES
209 MORRILL HALL

November 2, 1961



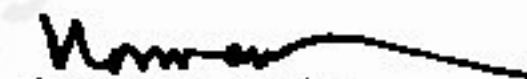
Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I have referred the restorer's bill to Mr. Fred W. Wells, treasurer of the Nebraska Art Association, for payment. I have asked him to have the check sent to the gallery.

I expect to be in New York on the 12th for about a week. Although I will be pretty much preoccupied with business calls in connection with our new building, I do want to see you. I will be staying at the Winslow where you can leave word as to a convenient time.

Sincerely,



Norman A. Geske
Director

NAG:bp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AF A

November 14, 1961

Mrs. Mary DeVries
Grand Rapids Art Gallery
230 Fulton Street, E.
Grand Rapids, Michigan

Dear Mrs. DeVries:

We are in receipt of your check for \$100. for which please
accept our thanks.

May we ask you to please make the next payment payable to
the American Folk Art Gallery? This will help keep our
bookkeeping records in order.

Thank you.

Sincerely yours,

Irene Gruber
Bookkeeper

12

fol. 5a —

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

JOHN S. NEWBERRY

680 MADISON AVENUE

NEW YORK 21, N.Y.

7 November 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I am enclosing certain correspondence, photographs,
and a negative pertaining to the Demuth water color of
YELLOW PEARS which I recently sold to you. It occurred
to me that this material might be of value to you for
your files or for the prospective owner.

With kindest regards,

Yours sincerely,

John Newberry

Encls./

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



October 31, 1961

Department of Art

Miss Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Many thanks for yours of October 24. Actually, Dr. Harper has resigned only as head of the University collection. This is a step towards his eventual retirement, which does not come until 1963.

I am not sure that you remember me, although I have for many years been an admirer of yours. There is no question in my mind that you have performed a tremendous service for American art, which should not be obscured by the fact that this has at the same time been a successful financial endeavor. Why should an important service be better for being a gift?

I have nothing against gifts, and in this connection you have also done more, probably, than any other dealer, with your magnificent bequest to the Corcoran.

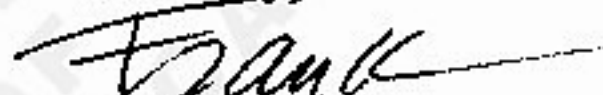
Recently, in cleaning out some old files, I came across some correspondence we had had as far back as the 30's, when I was at the Museum in Toledo. I have been in and out of your establishment off and on for years and bought at least one thing from you for my own collection - a Stuart Davis gouache, which I still have and enjoy. However, business never required me to take much of your time, and I made no effort to add another personality to your memory. We have too much of that.

As for the future, we will continue to be in the market for works of art and I have hopes of this being increasingly so. Certain of your men, Marin and Dove, for example, ~~that~~ I believe every respectable study collection of American art should have. Since my arrival the University has greatly improved our exhibition facilities, and our potential both for exhibiting art and attracting donations has been greatly multiplied.

I will certainly look you up in New York one of these days and perhaps you could join me for lunch at that time. I am sorry I was unable to get to Des Moines to hear your talk, which I understand was a great success.

With friendly wishes and in admiration,

Sincerely,


Frank Seiberling
Head, Department of Art

10-5. I am sending catalogue
of our summer show
separately FS:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C O P Y

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 9, 1960

Dr. W. Sandberg
Director of the Municipal Museum
Stedelijk Museum
Paulus Potterstraat 13
Amsterdam, HOLLAND

Dear Dr. Sandberg:

On receiving your letter yesterday concerning the exhibition of Georgia O'Keeffe watercolors, I spoke to Mrs. Halpert on the telephone and told her that you had asked whether we might be able to pack the watercolors and send them to Amsterdam with the Hartley exhibition.

I do not think that this is a practical arrangement. As you know, the Hartley exhibition is to be shipped to Texas about the middle of this month for the first showing. Mrs. Halpert does not want the O'Keeffe watercolors to be sent to Texas. Also, there would be complications about the customs clearance, etc., which we would prefer not to be involved in, even if Mrs. Halpert were willing to send her material with ours.

For these reasons, I regret very much that we will not be able to help you out in this matter. With best regards.

Sincerely,

Virginia Field
Secretary for Exhibitions

VJ/cm

November 14, 1961

Theodore D. Teusig
120 Wall Street
New York 5, New York

Attn: Miss Gertrude Hirschman

Dear Miss Hirschman:

The duplicate invoices that you sent us were not for the Downtown Gallery but for Mrs. Halpert. They were paid by her. Please check your records.

In the future, may we ask you to keep both accounts separately to eliminate any confusion.

Thank you.

Sincerely yours,

Irene Gruber
Bookkeeper

L. TEISSIER DU CROS

8, RUE D'ARCEL

BOULOGNE (Seine)

VAL. 11-78

Boulogne November 1st. 1961

Monsieur le Conservateur
du Metropolitan Museum of Art
Fifth Avenue
New-York City. N.Y.

Monsieur le Conservateur,

I give you the title you should have if you were the Director of a French Museum. I must confess I do not know how one is supposed to call the Director of an American Museum.

Nevertheless, this is my problem. I happen to own two oil-paintings by Arthur G. Dove. From what I know they were given to my mother in law's first husband, Harold Heart, himself an American painter and illustrator who signed his works: Fowley.

Herewith photographs of the two paintings. Not long ago I discovered in a copy of the American magazine "ARTS" that Dove is considered as the first American abstract painter. You will certainly consider that we French people are barbarians as far as American painters are concerned.

I have a book: "Arthur G. Dove" by Mr. Frderick S. Wight (University of California Press. 1958). This book, gives photographs of a good number of Dove's works, all of them, with the exception of "The lobster" 1908 (page 28) are of abstract manière. I presume the two paintings I have were made in the years 1908-1909 when Dove was living in France.

I would like to know whether early works of Dove, similar the two I have do exist in the U.S.A. and, if possible, get photographs of them.

I am questioning you about this because I assume that, if you are not in a position to give me information ~~you~~ on this question you can certainly tell me whom I should write to about it.

Thanking you by anticipation, I am,

Yours sincerely,



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE WINSTON-SALEM GALLERY OF FINE ARTS

October 30, 1961

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

Ms. Margaret Cogswell of the American Federation of Arts has quoted us a price of 10¢ a copy, in 100 lots, for the publication "ABC for Collectors of American Contemporary Art," when ordered from you.

Please ship us 100 copies of the booklet at the quoted price. Prompt shipment will be appreciated.

Very truly yours,

Owen Lewis

Owen D. Lewis
Manager

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*sent + billed
go*

THE CURRIER GALLERY OF ART

192 ORANGE STREET

MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY

DIRECTOR

November 1, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22., N.Y.

Dear Mrs. Halpert:

My! That's a formal beginning! I'll start again:
Dear Edith: Herewith another 100.00 check. And that
line is well on its way to becoming immortal and may
well be engraved on my tombstone. Gradually I'm
paring down my indebtedness on the O'Keeffe Pelvis.

I expect to be in town before long for another and
final session with your Marin photographs.

Best regards,

Sincerely yours,



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Alverno College
3401 SOUTH 39TH STREET
MILWAUKEE 15, WISCONSIN

October 30, 1961

Dear Miss Halpert:

Thank you for your letter of October 24, explaining the delay in hearing from Mr. Rattner.

It is too late to have Mr. Rattner's work for the exhibit which opened on October 8th. However, at some future time we might plan to have some of his work represented in a showing.

We greatly appreciate your graciousness.

Very sincerely yours,

Sister M. Helena, O.S.F.
Chairman, Art Department

[Benton]

ENCYCLOPAEDIA BRITANNICA

342 MADISON AVENUE

SUITE 702

NEW YORK 17, N.Y.

WILLIAM BENTON
PUBLISHER & CHAIRMAN

November 6, 1961

Mrs. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Senator Benton's recollection was that he'd been quoted the price of \$5200 on the Rattner but he says he's not sufficiently positive to let the Gallery take a licking! I am therefore enclosing his check in the amount of \$5500.

With many thanks.

Sincerely yours,

Mary K. Garner

Mary K. Garner
Secretary to Senator Benton

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

presently for \$27.00 - the purchase price. Do you think this should be increased?

Incidentally, Elliott, from the Los Angeles Museum, came up to look at the little Davis gouache, and I was most interested to talk to him about the history of the bird and they have.

I imagine that now that the Kennedys have shown an interest in American art, you must be mulling over your idea for a new museum in Washington, and I certainly hope your idea comes to fruition.

Finally, I have a chance to buy a Gorky pastel for about \$1,500. Do you think it would be sensible to trade my O'Keeffe pastel in on this, or one of my 1917 Bruchfeld water colors, of which I have three? I suppose it is silly to ask without your seeing the pictures, but I thought you might have a reaction.

Best regards, and many thanks.

Sincerely,
Harris Steinberg



[Handwritten signature]

date

Nov. 4, 1961

from **R. J. Rasmussen**

to Downtown Gallery
32 East 51st Street
New York, N.Y.

*Cat.
+ release
sent 11/27
go*

Dear Sir:

If you had a catalogue or brochure
in connection with your recent showing
of the new paintings and drawings of
Ben Shahn including his "Saga of the
Lucky Dragon" series, (I am especially
interested in the latter) please send a copy

to: Richard J. Rasmussen
Art Department
Whitman College.

Walla Walla, Washington
and bill me to the Art Department
Thank you, Sincerely

Richard J. Rasmussen
Associate Professor of Art.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 11, 1961

Mrs. Charles Snyder
33839 Lincoln Drive
Yuccipa, California

Dear Mrs. Snyder:

We have received your letter of November 4th, and regret that we cannot be of help to you since this gallery limits itself to contemporary American works of art. A painting by a Flemish artist would be out of our realm.

However, I might suggest that you write to the Art Information Center, 853 Lexington Avenue, New York 21, New York, which maintains a file of the special interests of New York galleries. They may possibly be able to help you.

Sincerely yours,

Gratia Snider
Secretary

November 13, 1961

Mrs. Jean Lipman
Art in America
635 Madison Avenue
New York, New York

Dear Jean:

Finally Robert Osborn sent us a group of paintings for the exhibition we are planning under the title of "Clowns". This should be a most exciting show as you will see when you come in to see the material.

Fortunately there is a painting as well as a drawing of James Thurber, both of which are really superb, and either one would be most suitable for a cover both esthetically and appropriately in connection with timing. Neither has as yet been photographed and I would therefore suggest that you drop in to see these and any of the others which might interest you for inside reproduction. In any event I'm sure that you will find the collection most fascinating.

The specific date of the show has not been set, but it should coincide with your next issue as we are well booked up through February. Do let us know when it will be convenient for you to come by. It will be nice to see you.

Sincerely yours,

BGH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EX OUT

Kalamazoo Museum List Com't.

9/61

Selected By Mr. Maurice, Dir.

Stella

17. Pittsburgh Night	Charcoal	1920	DG	\$1400.
----------------------	----------	------	----	---------

Weber

18. Acrobats	Oil	1946	#69 26-410	12,500.
--------------	-----	------	------------	---------

19. Mexican Jug	Oil	1951	#40	5500.
-----------------	-----	------	-----	-------

20. California Landscape	Oil	1952	#29 20-564	3800.
--------------------------	-----	------	------------	-------

Zorach

21. First Born	Marble	1961	#221	5000.
----------------	--------	------	------	-------

22. Head of Woman	Granite	1958	#188 26-161	5000.
-------------------	---------	------	-------------	-------

23. The Sea Gull	Italian Marble	1954	#126 15-643	5000.
------------------	----------------	------	-------------	-------

24. Frog	Green Maine Granite	1954	#125 15-562	2500.
----------	---------------------	------	-------------	-------

25. Black Hat	Porphyritic Diabase	1947	#63 3713	5000.
---------------	---------------------	------	----------	-------

26. Woman into Tree	Rosewood	1945	Zorach Studio DG185	8000.
---------------------	----------	------	---------------------	-------

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

JOSEPH H. HIRSHHORN COLLECTION

11 EAST SIXTY-EIGHTH STREET

NEW YORK 21

TRAFALGAR 9-7186

ABRAM LERNER

CURATOR

30 October 1961

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert,

We have been informed by the Rosenberg Gallery that they can not give us current evaluations on the work of Abraham Rattner, as they no longer handle his work.

So we apologetically direct this request to you, and although we have been bothering you with these problems, we hope you will be good enough to give us the correct information on the following titles:

4500 Rattner, "The Bride", 39 3/4 x 31 7/8, oil, 1944
3500 Rattner, "Procession", 25 x 36, oil, 1944
4500 Rattner, "Window Composition", 25 3/4 x 36, oil, 1952
3500 Rattner, "Christ and Two Soldiers", 32 x 25 1/2, oil, 1945

Thank you in advance for your consideration in this matter.

Sincerely,


Abram Lerner

AL:dp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Brooklyn Public Library

INGERSOLL BUILDING
GRAND ARMY PLAZA
BROOKLYN 38, N. Y.
Stating 3-2300

X728

Mrs Edith Halpert
Downtown Gallery
32 East 51st. Street

October 30, 61

Dear Mrs Halpert:

Two years ago you were kind enough to let us use several pieces of William Zorach's sculptures for an exhibit entitled "Art in Brooklyn". You were at that time so helpful that again we venture to bother you with a request. We are planning a display on the "Child in Art and Literature" and knowing that Mr Zorach's work contains many beautiful pieces representing studies of children, I was wondering whether we may borrow two or three pieces for the period of November 6 to December 6.

I apologize for this short notice, but because of one thing and another we have been under such tremendous pressure during the last two weeks that I neglected to do the things which should really have come first.

Our windows are ^{wide} 38" x ^{high} 49" x 13 1/2" and you may recall they are locked and guarded at all times. Of course we also insure all material for the duration of the display.

I hope to hear from you very soon,

sincerely yours

Leonore Braun
Leonore Braun
Public Relations

Before publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JRB

November 12th
1961

Dear Edith

It was wonderful to see you in
New York, even though we felt we
should walk you upstairs, fix you a nice
drink and take you in, leaving some
human watchdog to see that you

November 4, 1961

Mrs. George W. W. Brewster III
53 Sargent Crossway
Brookline, Massachusetts

Dear Joan:

Many thanks for your sweet letter. I was deeply touched.

Today the Shahn show closes, and while the normal routine is harrowing enough (museum directors and all), the mad mobs at the exhibition helped to get me down to a ten minus size plus the gaunt look that disturbed you. I decided not to have the next show open on schedule so that all of us in the gallery can do a clean up job during the following week and have a few moments for relaxation. As a matter of fact I am off to Atlantic City for just one day, but the fresh air and I hope a bit of sun will help to stabilize me a bit.

In any event I have made some other arrangements which should relieve the situation considerably and willy-nilly will be with you on Tuesday, November 28th. Furthermore I will break my lifelong rule and just stay put at your house over night as you suggested. If the weather is good I will take the plane that should bring me to Boston by six. Otherwise I will come out leisurely by train on the Yankee Clipper (courtesy of Maxim Karolik). And I really look forward to the evening, etc.

Sincerely yours,

RMH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is the published 60 years after the date of sale.

November 13, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Herman Williams, Director
Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

A few days ago I sent you a folder of reproductions presented to me by the artist.

Since your interest in Civil War material is far greater than mine I thought you might be interested in having the prints for record purposes. Incidentally these were sent to me in the hope that I would serve as New York agent for the distribution for the artist.

And so, cheerio.

Sincerely yours,

MDH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 3, 1961

Mr. John Marin, Jr.
15 Seminole Way
Short Hills, New Jersey

Dear Mr. Marin:

At your request I am glad to give you the current insurance valuations for the works of art listed below.

Ben Shahn	JOHN L. LEWIS, 1937 18½x24	drawing	\$ 3,000
Arthur G. Dove	EAST FROM HOLBROOK'S BRIDGE 1937, 20x12	oil	2,500
" " "	MARS AND BLUE HILLSIDE, 1927 21x16	oil	2,500
Georgia O'Keeffe	SHELL AND SHINGLE NO. 6, 1927 18x30	oil	3,000
" "	MOUNTAIN FORMS, 1930 20x16	oil	2,500
Yasuo Kuniyoshi	GIRL IN FUR COAT, 1931 25x25	oil	3,500
Lyonnell Taininger	MERCHANT SHIP ON THE BALTIC SEA, 1950 14x10	w/c	1,600
John Marin	WHITE WAVES ON SAND, 1917 17x15	w/c	2,500
" "	LAUREL BLOSSOMS, 1938 25x20	oil	5,000
" "	ON THE ROAD TO ADDISON, ME. 1946 28x22	oil	6,000
" "	FROM OUTER SAND ISLAND #2 1948 19x15½	w/c	3,000
William Zorach	BATHING GIRL, 1930 1930, 4" high	Bornes mahogany	7,000
Preston Dickinson	ENVIRONS OF NEW YORK 11½x11½	pastel	1,200

Sincerely yours,

RCH:ga



5431 GEORGIA AVENUE, WASHINGTON 11, D. C. • RANDOLPH 6-7111

November 6, 1961

The Downtown Gallery
32 East 51 Street
New York, N.Y.

Gentlemen:

We enclose herewith copy of a letter by Judge Russel E. Train to Time Magazine and the latter's reply to a request for a glossy black and white photograph and permission to reproduce the painting

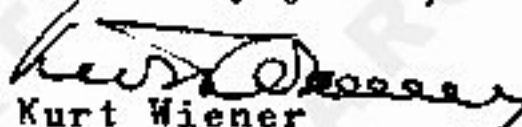
"New York 1929"
by Georgia O'Keeffe.

If you have this photograph, we would be very grateful if you could send this immediately. Should it not be available, perhaps you could select a similar picture by the same artist for us to use instead.

Inasmuch as the book mentioned by Judge Train is about ready to go to press, we would greatly appreciate it, if you could attend to this request at once.

We beg to remain

Sincerely yours,


Kurt Wiener
Director

Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Schramm

October 31, 1961

Hafadden Studio
216 Washington Street
Burlington, Iowa

Gentlemen:

Would you be good enough to send me two prints of the photograph of the sculpture by Alexander Calder which you made for Mr. James Schramm of Burlington, Iowa - unless he writes you to the contrary. The bill may be sent to me, together with the prints.

Many thanks for your cooperation.

Sincerely yours,

EH:gs
cc: Mr. James Schramm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 8, 1961

Miss Marie Frost
Scheduling Manager
Circulating Exhibitions
Museum of Modern Art
New York 19, N. Y.

Dear Miss Frost:

Thank you for sending us the information on the Charles Demuth painting, "Yellow Pears". We have added this data to our records and are grateful to you for your courtesy.

Sincerely yours,

(Mrs.) Nathaly C. Baum

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 2, 1961

Mr. Emanuel Benson
Philadelphia Museum College of Art
Broad and Pine Streets
Philadelphia, Pennsylvania

Dear Emanuel:

When you were here recently you mentioned the fact that the Philadelphia Museum is planning a Shaker exhibition. I recall also the fact that I mentioned Charles Sheeler's collection of Shaker furniture and a few artifacts, all of which are among the finest examples in the entire tradition.

While the new museum in Hancock (the Shaker village which is now in the process of reconstruction) is planning a special exhibition of Sheeler's furniture together with paintings of sections in the village and interiors containing Shaker furniture - I believe in June of 1962 - I thought the Philadelphia Museum might be interested in having some of this material included in the exhibition planned in Philadelphia. However I don't want to write to Henri Marceau without checking with you.

Won't you let me know whether I may do so or whether you prefer proposing the idea to him directly.

It was so nice seeing you and I hope you will drop in again in the near future.

Sincerely yours,

EDH:gs

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

14 November 1961

Dear Edith:

It was wonderful to see you in New York and a great pleasure to see the Ben Shahn show. I shall be back next week and hope that I may see you briefly then.

If you remember, I asked if I might borrow the Shaker Inspirational drawing for a special exhibition of Shaker drawings to be shown here from January 15th to about March 15th next year. Will you arrange to have this sent to me on or about January 1st? If you will let me know the valuation you place on the drawing I shall see that it is covered by our insurance from the time it leaves your hands until its return. I think it will be interesting to have a good selection of Shaker drawings to show for this interesting exhibition.

The reindeer arrived and we are very pleased to have it in time for Christmas. It is especially nice to have such a good set of directionals to go with it.

I hope that you are continuing the search for the Erastus Field "Night Scene" and that you will save it for me to look at when I am next in town.

With very best good wishes.

Cordially yours,

Mary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 9, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Warren Leslie
Neiman-Marcus
Dallas 4, Texas

Dear Mr. Leslie:

The Folk Art shipment has arrived and we have retained all of the objects here for checking rather than sending them to the warehouse.

I have checked them in in Mrs. Halpert's absence and they do check numerically, etc., but I did find a tremendous number of damages. Mrs. Halpert will have to examine them personally and will send a complete report.

Sincerely yours,

Gratia Snider
Secretary

AFA
5940 Garber Drive, N.E.
Atlanta 5, Georgia

11/61

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

American Folk Art Gallery
32 East 51st Street
New York, New York

Gentlemen:

Enclosed are eight reproductions of paintings of Confederate and Union soldiers posing in authentic uniforms of various different branches of the two armies. The original artwork was done by myself, after consulting several noted Civil War Historians in the Atlanta area with regard to the authenticity of the uniforms, rifles, insignias, and so forth.

The four color process was done by an Atlanta printing house on Carousel 65 pound cover stock. These samples were taken from the first small press run, and, therefore, represent exactly the size, quality, and color values that may be expected when ordering your prints.

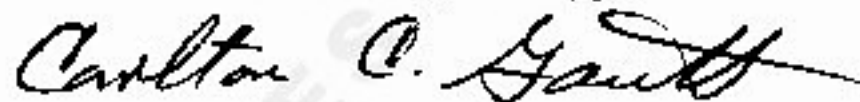
While I have had considerable success in selling the prints to retailers in this area, the number of prints taken by each is relatively small, and I have been unable to move the volume that I should like to. I am not in a position at present to go on the road to sell them, and I do have a sizeable investment in the prints. For these reasons, I should like very much to distribute a substantial number of the prints outside the Atlanta area at a greatly reduced price.

If you would be interested in handling a minimum of 250 sets, or the equivalent thereof (2000 prints), I will sell them to you for \$.28 per print, which, I am sure you will recognize, is just slightly above my printing cost. I have been wholesaling the prints here at \$.80 each, and if you may happen to retail them, I should greatly appreciate it if you can see your way clear to protect my wholesale price.

Since my primary reason for offering these prints at this reduced price is to move them soon, I should appreciate hearing from you regarding my offer at your earliest convenience.

Please accept this sample set of prints with my compliments.

Yours very truly,



Carlton C. Gantt

COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVE • RICHMOND, 21

November 3, 1961

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

Thank you very much for your letter of October 25
enclosing three photos of works by Zajac.

Although it was a pleasure to see these photos I
regret to say that it will not be possible for us
to consider the sculptures for purchase. The fact
is that we spent all the funds available to us for
sculpture purchases early last month.

Enclosed I am returning the photos to you. It was
very kind of you to have sent them to us.

Sincerely yours,

Pinkney Near
Curator

PN/mm

Enclosures: three

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Telegram (full rate) sent 11/13/61 to:

Mr. Raymond Entenmann, Director
Fort Worth Art Center
Fort Worth, Texas

DEMUTH BLUE HAT RECEIVED. THANK YOU.

Downtown Gallery

ASSISTANT SECRETARY OF STATE
WASHINGTON

November 3, 1961

Dear Mrs. Halpert:

I was delighted to learn from Warren Robbins of your great generosity in lending to us from your collection such an outstanding representation of leading American artists.

We shall be very pleased and proud to be able to display here in the cultural office of the State Department the paintings which you have so kindly taken the time to select with Warren. I know that the many hundreds of people who come to our offices each month will appreciate the opportunity to view these paintings as much as we appreciate your lending them to us.

I hope I shall have an opportunity soon to meet you and thank you personally, not only for this kindness but for the many contributions you have made through the years to the advancement of American art and toward a fuller appreciation of American culture throughout the world.

Cordially,


Philip H. Coombs

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International
Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

PFA125 DA182

D SEC086 PD SANANTONI TEX 6 1246P CST
DOWNTOWN GALLERIES

32 EAST 51ST NYK

PLEASE SEND ONLY SALABLE SHAHN PRINTS ALSO SALABLE MARIN AND
DAVIS AS SELECTED

STEWERT RICKARD GALLERIES...

FROM:

Penn Art Center,
1725 Chestnut Street,
Philadelphia, Pa.

For further information Contact:

Ben Lowensohn at LOcust 7-1678
FOR RELEASE NOVEMBER 18th

LILLIAN PALEY HOLDS ONE-MAN EXHIBITION OF PAINTINGS

"PORTUGAL—faces and places" is the subject of the first Philadelphia show by Lillian Paley, New York artist. Exhibition opens at the Penn Art Center Galleries on November 17th and will run through December 20th.

The paintings are the product of a trip to Portugal when Miss Paley was a house guest of Mr. and Mrs. R. Cotton of Cascais. Mr. Cotton is with Radio Free Europe in Lisbon.

Miss Paley resides in Jamaica Estates where she is head of the Art Department at the Hanley School — does all her painting in her studio in the "Village." She plans to leave all that and settle in PHILADELPHIA as soon as feasible. On her recent trips here, she has fallen in love with the city.

Among her teachers were Kuniyoshi, Marsh, Breck, Gress, She worked with Prestopine and Pascual. More of her time was spent painting and studying by herself than with teachers therefore her development is self-propelled and she doesn't carry the stamp of any one teacher.

Miss Paley belongs to the school of Impressionists— induces overtones of realism rather than objectivism. She breaks up the canvas and retains the image, often slashing with the palette knife, which results in a pleasing fusion of dynamic realism touched with fantasy. At times she uses the glaze technique. These paintings seem sketchy by comparison to the virulent knife method. She is fond of making her statement through feeling for the subject matter. Style is not a fetish with her.

Paintings by Paley have been exhibited in New York, Washington, California and Florida. Is well-known as a muralist for private homes and for charitable organizations—most recent for NFI-HAB in Queens.

Miss Paley is the widow of playwright, Paul K. Paley. She spends part of her days with her daughter, Betty Lee, a college junior and tennis amateur of great promise. Her son, a graduate of M.I.T. is now in Berkeley where he is teaching while studying

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 14, 1960

Mr. Porter McGraw, Director
The International Program
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Porter:

Now that the Stella Exhibition is about to close at the Museum and will start its trek around the country, may I suggest that the selling price be changed on the gouache entitled "STEEL MILL". This is listed on our consignment invoice #5333 at \$1400, but because we have been obliged to pay very much higher prices for the last few Stella's we acquired, I should like to change the figure to \$1900 during the circuit. I must say that life is becoming very difficult now that stock market techniques have entered our field what with the constant publication of the last quotations in national and in trade magazines. My last job before founding the Downtown Gallery was in an investment bank and I seem to be completing the full cycle.

Sadly yours,

EGH:mc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 2, 1961

Mrs. Ellerton M. Jette
Chairman, Advisory Council
The Friends of Art at Colby College
Bixler Art and Music Center
Waterville, Maine

Dear Mrs. Jette:

It was so nice to hear from you.

Yes indeed I am a "busy woman", and the longer I stay in this job the busier I am and regret that there are a number of interesting projects in which I cannot participate because of this fact, including of course Colby College.

Unfortunately we have very few colored slides in our files and many of the paintings are no longer in our possession. However I can arrange to locate some photographs if that will do. Can you give me some idea as to how many examples you would like to record in your Archives? With Marin of course the "best Maine work" is quite extensive as he spent a good part of his life in that territory, and I am sure that you would not want so large a file. Thus I would appreciate getting more detailed information from you, and I promise that I will get busy on that very shortly.

When you are next in town do come in to say hello. It is always so nice to see you.

Sincerely yours,

EOH:gs

Write for
return -

London

~~Write~~ Cat's Cradle 3 Prints

~~Write~~ Lute + Molecules #2 1 Print

The Little Gallery, Chatham, Mass.

Lute and Molecules #2 1 Print ✓

~~no~~ Munson Williams Proctor

Lute and Molecules #2 1 Print omit

Stewart Richard Gallery

Lute and Molecules #2 1 Print

Cat's Cradle 5

Wheatfield 5

Cabchane 6

Peterson 7

Song of Degrees 12

Mask 15

Pleiades 11

H Bomb 21

Sincerely

Lewis Cabot

with more color than the ones I have seen
recently were available, I should be
very very interested.

I am very very pleased with my
let. Washington which may give you
some idea where my taste lies in the
range of your father's work.

I might also ask that anything
you consider particularly choice might
also be available for my inspection.

I am greatly looking forward to
seeing the Down show which I hope

October 31, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Elisabeth Navas
316 East 66th Street
New York 21, New York

Dear Elisabeth:

I hope you will forgive me for being so dilatory in connection with the appraisal for the two paintings which were not included in your list nor in mine.

I am enclosing the appraisal in appropriate official language, at last, and as I mentioned before keeping the figures down since I have your premium in mind. After reading the sales figures on the Carnegie list I feel like an utter cheap skate, but it does seem silly to pay additional insurance when you can use those funds for other purposes. Don't you agree?

As you may have heard, the Shahn show has broken all attendance records and I just haven't had a moment to dictate any letters or to look into the Folk Art data to ascertain the complete name of the painter of the New Jersey Squire. Someone removed the clipping from my photograph book and I will get in touch with Mary Black of Williamstown to get the information very promptly. Best regards.

Sincerely yours,

EOH:gs

P.S. The name of the Folk Artists is Micah Williams, 1782-1837. Active in Middlesex and Norfolk Counties, N. J.

November 3, 1961

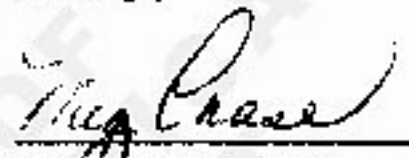
Recd
11/15/61
go

Dear Sir:

I understand that you have had an exhibit of Ben Shahn's Lucky Dragon during the period of October 10 to November 4. I am very interested in obtaining reproductions of the series for a thesis that I'm doing at my college. I would appreciate it if you would be so kind as to either send me a catalogue of the show or information as to where I might find prints.

Thank you so much for your co-operation concerning my request.

Yours truly,


Meg Chase

Reply to:

Miss Meg Chase

Browning Hall

Scripps College

Claremont, California

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

others who could give me
any information which could
be helpful.

Thank you for your co-
operation.

Very truly yours,
Teresia B. Porter
P.O. Box 405
Hazard, Ky.

Dr. L. J. F. Wijnbeek

pg 2

October 31, 1961

portfolio is of real consequence, and I will let you know if and when this is completed. In any event by the end of next summer when your special exhibition galleries will be finished I am sure that we can arrange some sort of major exhibition of Shahn's work selecting key paintings of each period. I do so want to cooperate with you.

It was a great pleasure to meet you, and I hope to have the privilege once again, in the near future. My very best regards.

Sincerely yours,

BQH:gs

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 9, 1961
MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

Mrs. Edith Meyer Holpert, Director
Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs. Holpert: -

You will be surprised to hear
that the Museum purchased the 2
Gairin water colors: Clouds and Mountains
at Hufstun, 1910 & Celtic Island,
Gairin, 1924.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

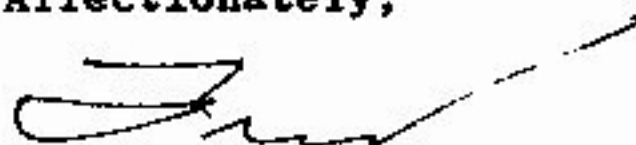
November 1, 1961

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Edith:

I am arriving early Wednesday, the 8th, and look forward to seeing you. Could we revel that night? After that either my mother is coming on through the week end or I shall have to go to Cape Cod for a couple of days. This does not mean that I will not be as free as you are while I am in town.

Affectionately,


Frederick S. Wight
Director of the Art Galleries

FSW:cf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.